

**THE ENVIRONMENT FOR GOOD
PRACTICE IN ART EDUCATION
IN MALAYSIA**

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ABSTRACT

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THE ENVIRONMENT FOR GOOD PRACTICE IN ART EDUCATION IN MALAYSIA

This investigation of the environment for good practice in Art Education in Malaysia looked at how far the implementation of the new Art Education curriculum in secondary schools had succeeded in broadening students' and professionals' perception of the importance of art in education and the factors which enable good practice to exist in Art Education. A minority of schools were found to be examples of good practice and they were looked at in detail as case studies.

Secondary school students, teachers, principals, curriculum planners, lecturers, artists, designers and policy makers were involved in interviews and questionnaires. Five schools with different approaches were involved as case studies. Direct and indirect questions, observation and asking a third party were used in order to find out what students, teachers and principals say they do in relationship to what they actually do.

This research found that a change in the art curriculum in schools was not successful in broadening students', teachers', principals' and decision makers' understanding of the value of art in education. Only a few schools succeeded in implementing art displaying good practice. These schools succeeded in showing that learning art increased students' perception of aesthetic values, sensitivity to the environment and enabled them to use the benefits and creativity of art in their everyday life. Learning art opened up an opportunity in their future careers and future education in art and design. The combination of good implementers (art teachers and principals) and a good infrastructure were found to be major factors in implementing good practice in Art Education. The interest, enthusiasm and success in integrating learning art in the classroom and the world of art outside contribute to the factors which enable good practice to exist in Art Education. The outcomes of this research will contribute to the policies of art planners and art implementers and to a model for the future development of Art Education in Malaysia.

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ABBREVIATED FORMS

The terms, codes and abbreviated forms used in this thesis:

AD	Artists and Designers
ADE	Art and Design Education
AED	'Art Education' (capital letters) has been used to mean specifically the subject of art in the Malaysian primary and secondary school curriculum. The term 'art education' (small letters) has been used to mean art education in general
AL	Art Lecturer
AT	Art Teacher
ATD	Art Teachers' Diploma (ITM)
BD	Basic Design
CP	Curriculum Planner
DBAE	Discipline Based Art Education (USA)
DES	Department of Education and Science (United Kingdom)
DMU	De Montfort University, Leicester
EPRD	Education Planning and Research Development
ES	Examination Syndicate
HAED	Head of Art Education
IA	Investigating and Making
ID	Inspectorate Division
IL	Integrative Learning
INSEA	Regional Congress of Africa and the Middle East
ISSC	Integrated Secondary School Curriculum 1988
ITM	Institut Teknologi MARA
LB	Left side of the Brain
LSA	Lower Secondary Assessment
MCE	Malaysian Certificate of Education
MEM	Ministry of Education Malaysia
MHSC	Malaysian Higher School Certificate
MI	Multiple Intelligences
MSC	Multimedia Super Corridor (Malaysia)
NAEA	The National Education Association (USA)
NAT	Non-art teacher
NEP	National Education Philosophy 1988
NPSC	New Primary School Curriculum, Malaysia

OD	Organisation of Design
OSSC	Old Secondary School Curriculum
P	Principal
PGDE	Post Graduate Diploma in Education
PM	Policy Maker
PSAT	Primary School Achievement Test
RB	Right side of the Brain
SD	School Division
SMKE	King Edward VII Secondary School
SMPK	Kapar Girls Secondary School
SMRZ	Raja Zarina Secondary School
SMSA	Seri Aman Secondary School
SMTT	Tun Tuah Secondary School
SMVPK	Vocational Section 17, Shah Alam Secondary (Students with special needs)
SNTA	Students not taking art
TTD	Teacher Training Division
UA	Understanding and Appreciation
USM	Malaysian Science University

AUTHOR'S DECLARATIONS

I hereby declare that during the period of registered study in which this dissertation was prepared I have not registered for any other academic award or qualification with any other higher institution.

The material included in this study has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

The programme of advanced study of which this dissertation is part has consisted of:

- I. Attending research design and method courses
- II. Participation in research colloquia
- III. Attending supervision tutorials
[All the above were held in the Centre For Postgraduate Teacher Education, School of Education]
- IV. Attending research seminars in other departments at De Montfort University
- V. Organising and presenting papers on the research at a post graduate research seminar at De Montfort University and Leicester University

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INTRODUCTION

THE ENVIRONMENT FOR GOOD PRACTICE IN ART EDUCATION IN MALAYSIA

► About this investigation

This investigation of the environment for good practice in Art Education in Malaysia identifies some factors which contribute to enabling good practice to exist in Art Education in Malaysia and how students' and professionals' understand the value of art in education and society. The outcomes of the findings contribute to a model for future development of Art Education in Malaysia.

This is the first major study about the environment of good practice in Art Education in Malaysia. It is limited to the secondary schools on the West Coast of West Malaysia. Several interviews were also conducted with art teachers from the East Coast of West Malaysia.

Surveys (interviews and questionnaires) were conducted with students, art teachers, non-art teachers, school principals, art lecturers, curriculum planners, artists, designers and policy makers. Several Malaysian students who are currently (1997) doing a masters course or Ph.D. in the United Kingdom also contributed and gave several views on improving art and design education in Malaysia.

In 1997 detailed observation took place in five schools which were found to have implemented good practice in Art Education in the first part of the study in 1995 and 1996. Two from these seven schools were recommended by the Ministry of Education to visit. Observation of student learning in the classroom, art activities, art infrastructure, students' artwork, the school landscape and environment were taken into consideration.

This investigation succeeded in identifying students' and professionals' perception of Art Education in Malaysia. The majority of students, non-art teachers and principals don't really understand the value art has to offer in education (interview). However, art teachers and the principals who implemented good practice and other professionals (artists, designers and art lecturers) have discussed at length their understanding of the importance of art and design education in the school curriculum. These professional views and understanding have been developed to act as a model for future development in Art Education in Malaysia in Chapter 8.

► About this thesis

There are 8 chapters in this thesis:

Chapter 1 (research problems) highlights the nature of the problems of Art Education in Malaysia and shows why the studies of the environment for good practice in art and design education can contribute to give appropriate answers and evidence in order to give art a better place in education in the future.

Chapter 2 (literature review) discusses general issues and developments in art education, especially in western countries. The theories and views regarding the importance and the potential of art in education have been highlighted to meet with the aims of this investigation. Studies by Eisner (1989), Mbahi (1990), Gardner (1982), Martel (1989), Regional Congress of Europe, Africa (INSEA) conference (1982), Allison (1972, 1982), Baynes (1975, 1982), Lindstrom (1994) and other scholars have been highlighted and discussed in this chapter. Several conclusions have been made to meet with the Malaysian National Philosophy of Education and the aims of the investigation. These theories and views become references for several recommendations in Chapter 8.

Chapter 3 (methodology) discusses the aims and the methodology which was used in this investigation. Surveys and case studies were the methodology for investigation. Observation, a direct and indirect approach and asking a third party were used in order to obtain reliable results about the value and the environment for good practice in Art Education in Malaysia.

Chapters 4, 5 and 6 are analyses of the results of the investigation

Chapter 4 discusses student choice in Art Education and understanding the importance of Art Education in the school curriculum.

Four major topics are discussed in chapter 4:

- 1) The reasons students are taking and not taking art at school
- 2) Issues about the terms and the content of the art curriculum for secondary schools

- 3) The status and student interest in art in the school curriculum
- 4) The lack of understanding of the value of art in education and its implication in general.

The discussion of these points in this chapter shows what students, teachers, principals, curriculum planners and policy makers are concerned about regarding the value of Art Education in the school curriculum. This is the evidence of the problems in Art Education in Malaysia (in Chapter 1) which became assumptions in discussion among art educators in Malaysia several years ago. Generally this chapter looks at the lack of understanding and implementation of Art Education in the school curriculum. These factors are very important as a background to improving Art Education as a whole in Malaysia.

Chapter 5 discusses students' and professionals' understanding of the value of art in education and its relevance to practice in everyday life. These findings may contribute to curriculum planning in Art Education.

Chapter 6 discusses the factors for the environment for good practice in Art Education in secondary schools in Malaysia (based on case studies of five selected schools implemented good practice). The mutual understanding between the school principals and the art teachers, the success in linking art in the classroom and the world of art outside, understanding of the value of art and the level of enthusiasm become a part of factors which enable good practice to exist in Art Education.

Chapter 7 is a discussion of major findings in order to make a conclusion of the study. The discussions and conclusions were based on surveys and case studies in 1995, 1996 and 1997.

Chapter 8 (recommendations) is the model for recommended future development of Art Education in Malaysia. This recommendation is based on the research findings with a few suggestions which go beyond these findings. This chapter pulls together some of the recommendations of those teachers engaged in good practice, supportive principals and other professionals to develop a model for the future development of Art Education in Malaysia. Several theories in the literature review (Chapter 2) and a few of curriculum model in Chapter 8 were also used to produce the model for the environment for good practice in Art Education in Malaysia.

CHAPTER I

THE PLACE OF ART EDUCATION (AED) AND THE ENVIRONMENT FOR GOOD PRACTICE IN ART EDUCATION IN MALAYSIA

1.1 Overview: about this chapter

Three main themes are discussed in this chapter:

- 1) The nature of the problems of Art Education in Malaysia.
- 2) The structure of Art Education in the Malaysian education system.
- 3) The studies of the environment for good practice in Art Education in Malaysia.

The nature of the problems of Art Education became an issue for discussion by many art teachers and art lecturers in Malaysia either in the newspapers or at Art Education conferences in 1992, 1993 and 1994. Art Education was not given an important place in the 'Old Secondary School Curriculum' (OSSC) 1967 and in the new 'Integrated Secondary School Curriculum' (ISSC) 1988. (Mustafa Ghazali 1990, and Abdul Shukor Hashim 1993a).

This study of the environment for good practice in Art Education in Malaysia contributes something to the future development of Art Education and addresses current issues in Art Education in Malaysia. There are several research questions which have been highlighted as a basis for this investigation which include: What

do people understand about the value of art in education and society? Is there any evidence of achievement in Art Education in schools which one can really trust? Is there any evidence about the environment of good practice which could be a model for future development of art in the school curriculum? What are the factors which enable good practice to exist in Art Education in Malaysian secondary schools?

1.2 The nature of the problems of Art Education in Malaysia

Art Education in the school curriculum became a long issue of discussion for many art teachers, art lecturers and other professionals in Malaysia. Alias Muda who wrote a lot of criticism about the status of Art Education in newspapers and magazines made a comment in one of his articles:

A lot of students who have a striking talent in art have not been encouraged because of the attitude of people taking for granted Art Education in the school curriculum. Art Education seems to be suitable for weak students at school. Doing artwork needs creativity and a good sense of imagination. Doing artwork needs a combination of skill of hand, eye and brain. Science and technical students look down on art and think that art and design is not a part of their education and should be changed.

(Alias Muda, 1982, p.68)

Alias claimed that although some science students have a talent in art, they refused to take art because they felt ashamed in front of their friends. They thought they were taking a subject which had no value.

Nazli Abbas (1992) stated that the status of Art Education is critical, and needs to be solved immediately. Art or education departments in higher institutions should be working together with the Ministry of Education to train and produce art teachers, which are seriously lacking in schools. Abdul Shukor Hashim (1993a, p.46) stated that Art Education in Malaysia falls among the lowest priorities as far as school subjects are concerned.

The present researcher stated:

What is the reason art was given low priority and was marginal to the mission of Malaysian Education? Is it because the title is not interesting? Or the content of the curriculum is not dynamic? Or are we responsible for not understanding well or giving rightful definition to this subject at school? The attitude of looking down on art at school and the thought that this subject has no role at all in developing the potential of the individual, society and the nation is a mistake.

(Mustafa Ghazali, 1993, p.2)

Abdul Shukor Hashim (1993a) stated that the rumours regarding Art Education not being included in the Lower Secondary Assessment (LSA) became a controversial issue for the majority of art teachers, art lecturers, students, and even some parents. The question is why should Art Education be excluded? What is wrong with Art Education at school? He claimed that the attitude of looking down on art at school is a useless attitude especially in the process of developing the Malaysians to be sensitive, creative, imaginative and innovative citizens who appreciate and are sensitive to their national civilisation and cultural heritage in the Malaysian multicultural society.

Why can we not see that the environment surrounding us or decisions made in our everyday life either at home, in the office, or even the decision to buy products, have a lot of components of aesthetic value which influence our decision? Learning art at school will develop the intellectual sense of visual literacy and appreciation especially in the process of design and invention. Just imagine our future generation of 2020 which has no knowledge of art which should be an important discipline in education.

(Abdul Shukor Hashim, 1993a, p.22)

Dzul Haimi Zain (1992) and Ghazie Ibrahim (1992) claimed that the misconception about the discipline of art is almost universal. The attitude of looking at art as a form of entertainment, or as a hobby or as belonging to certain talented people called artists still strongly exists for many people. This misconception became more serious when Art Education was thought to be only for drawing skills, wood carving and not for building creativity. Ghazie Ibrahim stated that Art Education should be changed for the future needs of education.

1.3 The controversies about the value of art in the National Education Philosophy (NEP) 1988

1.3.1 Art in the Old Secondary School Curriculum (OSSC) 1967 and New Integrated Secondary School Curriculum (ISSC) 1988
(Refer to Figure 1)

The status of art as a subject has been marginal to the mission of the school curriculum since 1967. Geh (1992, p.4) quoted Chung who recalled his experience in 1967 about people's perception of art at school. He stated that most people thought art was of no use to society because one couldn't earn money from it.

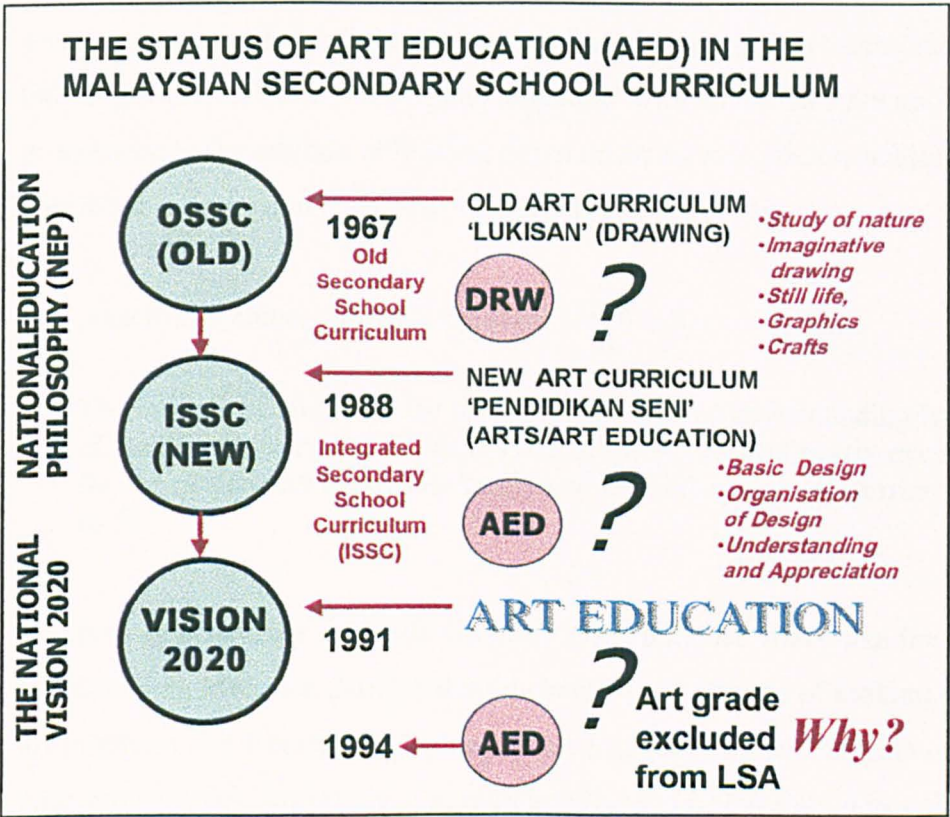


Figure 1: The status of Art Education (AED) in the Malaysian secondary school curriculum

Alias Muda (1982) claimed that art was offered to art stream students in The Malaysian Certificate of Education (MCE) as a non-core subject. Students had the choice either to take the art subject: 'Drawing' or 'Islamic Studies'. Some Malay students have a dilemma choosing 'Drawing' or 'Islamic Studies' where they are interested in these two subjects or they feel they could score good grades in these two subjects in an examination.

Art at school in the OSSC has not been given any priority (Mustafa Ghazali, 1990, p.6). The majority of principals, senior assistants and teachers look down on art and think that this subject is only for relaxing activities. Art is an easy subject which any teacher at school (mathematics, geography, science teachers) could teach.

The art teachers who have a degree or diploma in art sometimes have not been given the opportunity to teach art but they have been asked to teach other subjects like English, Literature or the Malay language. with which they are not familiar or interested. The attitude of looking down on art as an academic subject was continued at home and in society, by parents and the public.

The present researcher (Mustafa Ghazali, 1990) stated:

The attitude of taking art for granted and a lack of understanding is a cause of making art marginal to the mission of the school and nearly excluded from the list of subjects in the new Integrated Secondary School Curriculum 1988. (p.5).

The present researcher (Mustafa Ghazali, 1993, p.2) also stated that the Ministry of Education, Malaysia (MEM) should change their attitude of looking down on art in school. Art Education is as important a subject as other subjects in the education system. Art is part of human intelligence which should be cultivated in the Malaysian education system to fit with the aims of the NEP. The ISSC in 1988 intended to produce citizens who are balanced intellectually, physically, emotionally and spiritually.

1.3.2 Art Education in the New Integrated Secondary School Curriculum (ISSC) 1988

The major reforms in Malaysian education were made in 1988 in order to fulfil the aims of the NEP which was introduced in 1988. The New Primary School Curriculum (NPSC) which gives emphasis to basic skills in reading, writing and arithmetic was introduced in 1983 and was fully implemented in 1988. The ISSC was formulated to ensure continuity of the NPSC and implemented in 1988. The ISSC adheres to the following basic principles:

- continuity of the NPSC in terms of educational philosophy framework, principles, concepts, curricular content, and teaching-learning strategies
- providing general education to all students
- utilisation of knowledge acquired through the various disciplines
- emphasis on aesthetic and moral values
- upgrading proficiency in and usage of Malay
- developing a strong foundation for life-long education.

(Ministry of Education Malaysia (MEM), 1993, p.29)

► ISSC at the Lower Secondary Level

The ISSC at lower secondary level is organised into core and additional subjects (refer to Table 1). Malay, English, Mathematics, Science, History, Geography, Islamic Religious Education/Moral Education, Physical and Health Education, Living Skills and Art Education are core components at this level. Additional subjects are Chinese and the Tamil Languages. LSA is the formal examination at lower secondary level at the age of thirteen. (MEM, p.30).

TABLE 1

CORE AND ADDITIONAL SUBJECTS IN THE INTEGRATED SECONDARY SCHOOL CURRICULUM (ISSC) AT THE LOWER SECONDARY LEVEL (LSA)

CORE SUBJECTS	* NUMBER OF PERIODS ALLOCATED PER WEEK
Malay	6 (5 + 1 Literature)
English	5 (4 + 1 Literature)
Islamic Religious Education	4 (3 + 1 Practical) additional 2 for co-curriculum
Moral Education	3
Mathematics	5
Science	5
History	3
Physical And Health Education	2
Art Education	2
Integrated Living Skills	4
ADDITIONAL SUBJECTS	* NUMBER OF PERIODS ALLOCATED PER WEEK
Chinese	3
Tamil	3
Communication Arabic	3

► **ISSC and the Malaysian Certificate of Education (MCE) at the Upper Secondary Level**

The Malaysian Certificate of Education (MCE) is the formal examination in ISSC at upper secondary level. The age of students taking MCE at this level is 17 years. Malay, English, Islamic Religious Education, Moral Education, Mathematics, Science, History and Physical And Health Education are the core subjects at this level. Geography and Art Education are taught as electives under the Humanities. The components of living skills form a number of electives subjects namely, Principles of Accounts, Agricultural Science and Home Economics in the Vocational and Technology group (refer to Table 2). (MEM, 1993, p.33).

TABLE 2

CORE SUBJECTS IN THE INTEGRATED SECONDARY SCHOOL CURRICULUM (ISSC) AT THE UPPER SECONDARY LEVEL (MCE): (ACADEMIC SCHOOL)

CORE SUBJECTS	NUMBER OF PERIODS ALLOCATED PER WEEK
Malay	6 (5 + 1 Literature)
English	5 (4 + 1 Literature)
Islamic Religious Education	4 (3 + 1 Practical)
Moral Education	3
Mathematics	5
Science	4
History	3
Physical And Health Education	2

(MEM, 1993, p.33)

► Curriculum for technical and vocational schools

Students interested in technical and vocational education may pursue their studies in secondary technical and vocational schools after Lower Secondary Assessment (LSA). The Malaysian Certificate of Education (vocational) is also an examination at this level. Some of the core academic subjects followed by students in academic schools are also introduced in these schools. For the technical oriented curriculum, besides taking the core subjects, students may select subjects from the following streams, namely Technical, Agricultural and Commerce.

► MCE and Higher Education

MCE is the important examination at upper secondary level which is a requirement for entry to sixth forms, polytechnics, colleges, universities (diploma course) and teacher training colleges. The place of MCE in the Malaysian Education system can be referred to in Figure 2.

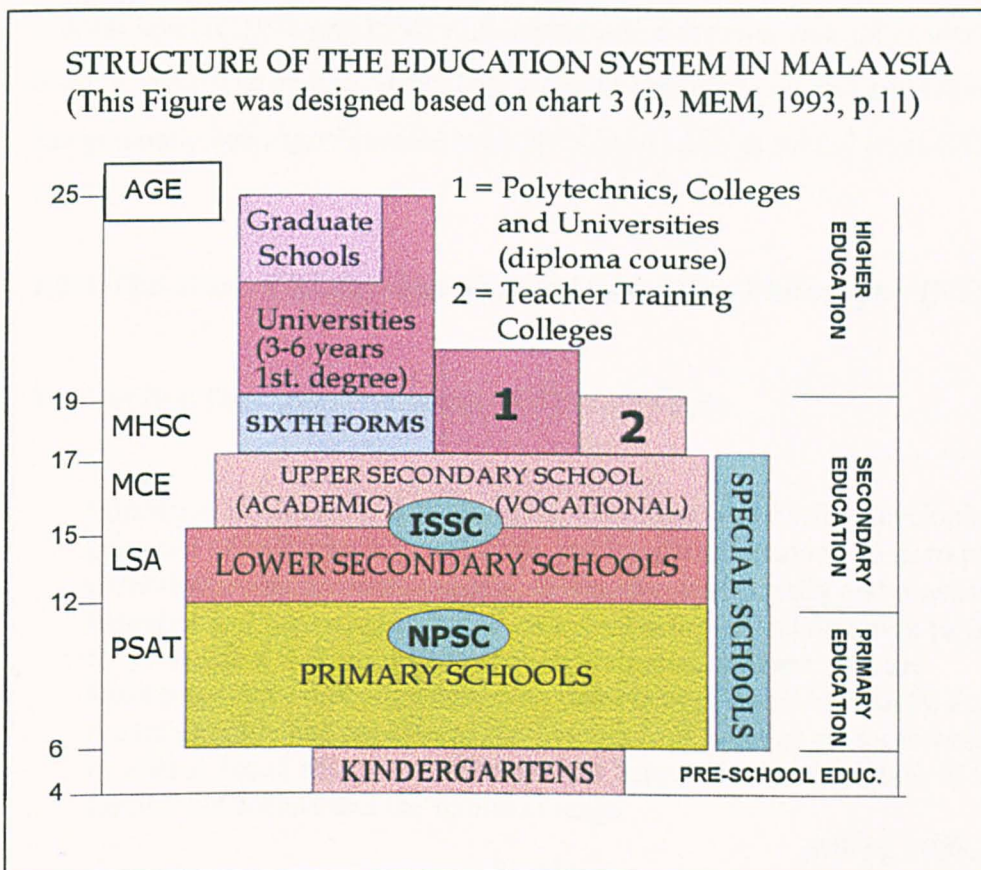


Figure 2: The Malaysian Certificate of Education (MCE) in the Malaysian Education system

The examination and test at primary and secondary school level in the Malaysian education system:

Primary School Achievement Test	(PSAT)	Age 12 year
Lower Secondary Assessment	(LSA)	Age 15 year
Malaysian Certificate of Education	(MCE)	Age 17 year
Malaysian Higher School Certificate	(MHSC)	Age 19 year

The formal school system in Malaysia provides education in four stages which begin from primary to secondary. The primary level covers a period of six years. The lower secondary 3 years is followed by two years at upper secondary level. MCE is the examination at upper secondary level at the age of 17 years. After, MCE students have a choice either to continue to sixth forms (2 years) or they can proceed to polytechnics, colleges or universities to do a diploma and after that could also continue to degree level. NPSC was implemented at primary schools level in 1983 and ISSC was implemented at lower and upper secondary level in 1988. The course curriculum at teacher training colleges and universities has gradually been synchronised with NPSC and ISSC at school level (MEM, 1993).

1.3.3 The aims of Malaysian National Education Philosophy (NEP)

The National Education Philosophy (NEP) states that:

Education in Malaysia is an on-going effort towards further developing the potential of individuals in a holistic and integrated manner, so as to produce individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious, based on a firm belief in and devotion to God. Such an effort is designed to produce Malaysian citizens who are knowledgeable and competent, who possess high moral standards, and who are responsible and capable of achieving a high level of personal well-being as well as being able to contribute to the harmony and betterment of the family, the society and the nation at large.

(MEM, 1993, p.vii)

The goals of education in general are:

- To achieve national unity
- To produce quality manpower requirements for national development
- To achieve democratisation of education
- To inculcate positive values.

The NEP 1988 indirectly was planned to prepare the future generation for Vision 2020 which was established for the public by the Prime Minister (Datuk Seri Dr.

Mahathir Mohamad) in 1991. Vision 2020 was planned to build up Malaysia as one of the progressive countries by the year 2020, but progressive in its own model. Mahathir Mohamad (1991) stated:

Malaysia should not be developed only in an economic sense. It must be a nation that is fully developed in all dimensions: economically, politically, socially, spiritually, psychologically and culturally. We must be fully developed in terms of national unity and social cohesion, in terms of our economy, in terms of social justice, political stability, and system of Government, quality of life, social and spiritual values, national pride and confidence. By the year 2020, Malaysia can be a united nation, with a confident Malaysian society, infused by strong moral and ethical values, living in a society that is democratic, liberal and tolerant, caring, economically just and equitable, progressive and prosperous...

One of the challenges in this vision is:

The fifth challenge that we have always faced is the challenge of establishing a mature, liberal and tolerant society in which Malaysians of all colours and creeds are free to practise and profess their customs, cultures and religious beliefs and yet feeling that they belong to one nation. (p.1).

The concept of democratisation of education, developing the potential of the individual and talent, promoting self confidence, developing sensitivity and appreciation of nature, the environment, culture and heritage, creativity and innovation, which were stated in detail in ISSC showed that Art Education could also have an important role in this target of education (Mustafa Ghazali, 1992).

Therefore, the aims of Art Education (for secondary school) have been changed to new aims and a new strategy. The title of the subject has been changed to 'Pendidikan Seni' (Arts Education).

1.3.4 The aims of Art Education in the Integrated Secondary School Curriculum (ISSC) 1988

The aim of the Art Education is:

The Art Education programme at secondary school level is to produce citizens who are cultured and who are imaginative, creative, and sensitive to aesthetic values. These qualities are essential for them to take art into consideration in their daily life, and in the management of the environment, as well as to appreciate, value and be proud of their national heritage in the field of art.

(MEM, 1988, p.2)

The aims of Art Education in ISSC is to develop students by encouraging them to value art for its own sake as well as appreciating the practical uses of art in daily life. Attention is also given to the role of the creative contributions of local artists in the development of Malaysian national culture and identity. Art Education puts emphasis on the importance of dedicated involvement for producing quality work and pays particular attention to the creative process. Through their total involvement in their work the students become aware of their potential and capabilities in this field besides sharpening their intuition, perceptions and ability to conceptualise. These characteristics will enable them to be more sensitive and moderate in their attitudes as well as, to the extent they can afford to, take into consideration artistic factors in their lives (MEM, 1988).

Art Education, besides the fine arts, includes craft. Art permeates all aspects of daily life such as in communication, recreation and environment. Artistic knowledge and skills are also applied in industrial pursuits and activities. The aesthetic considerations may later ensure an increase in the quality of industry and production. By understanding the art of this country, appreciation for Malaysian cultural heritage can be nurtured. The infusion of sentiments and values of citizenship into art could foster and strengthen a common understanding among the people. A society which is artistically appreciative and culturally

vibrant would encourage further development in the field of art which would in turn lead to an increase in the quality of life.

The Art Education programme seeks to enable students to:

1. Cultivate and understand the principles and practice of basic design elements.
2. Develop their visual perception and creativity through the process of inquiry and exploration by using various art techniques, materials and tools.
3. Develop their sense of perception through observation and research into the elements of art and their organisation as they exist in nature and in man-made objects.
4. Interpret the basic elements of art and use them creatively in producing works of art.
5. Develop confidence and self-discipline in creating works of art.
6. Appreciate the beauty to be found in their environment and work towards preserving it.
7. Value the special characteristics of art in the evolution of a national culture.
8. Value the contributions of prominent artists and craftsmen from the various fields of art in Malaysia.
9. Value the contribution of art in an effort to upgrade the various aspects of life and recreation.
10. Be aware of the contribution of science and technology in the development of art and craft.

The contents of Art Education have been divided into three sections:

(Refer to Figure 3 and Table 3)

- | | |
|-----------------------------------|------|
| a) Basic Design | (BD) |
| b) Organisation of Design | (OD) |
| c) Understanding and Appreciation | (UA) |

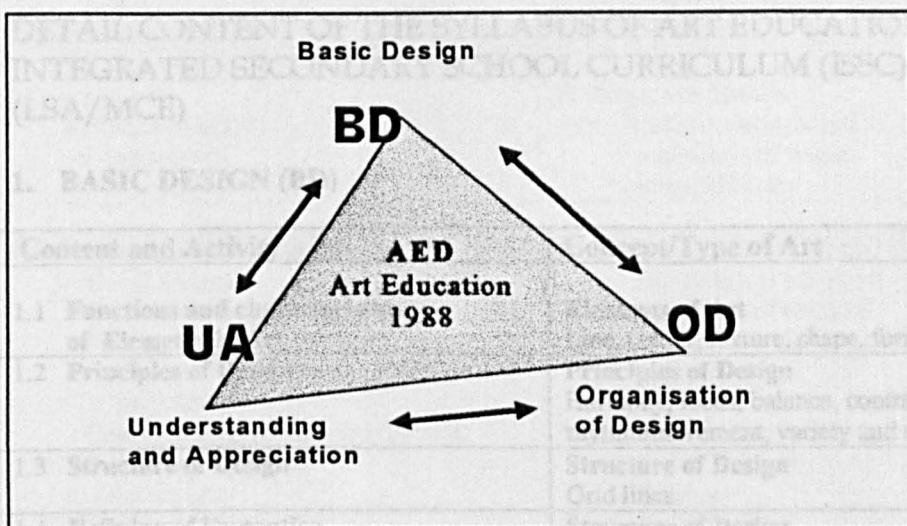


Figure 3: The integration between Basic Design (BD), Organisation of Design (OD) and Understanding and Appreciation (UA) in teaching and learning Art Education (MEM, 1988, p.4)

There are three major topics under 'Basic Design' (BD): elements of design, principles of design and structure of design. Understanding and exposure to colour, line, form, texture, composition, balance, harmony, unity etc. are a part of basic element of design which can help students to understand the organisation of design, and understanding appreciation.

There are four major sections under the title of 'Organisation of Design' (OD). They are: art and communication designing for commerce, communication handicraft and art in the environment. OD is the practical work for students to explore and experiment in art. 'Understanding and Appreciation' (UA) is a theoretical element in the new Art Education curriculum. The theoretical element has been introduced for the first time in art education in Integrated Secondary School Curriculum (ISSC). There are three major sections in UA: art in life, development of art in the national culture and art in other cultures.

The teaching of BD, OD and UA is integrated and the subjects are not isolated from each other.

TABLE 3

DETAIL CONTENT OF THE SYLLABUS OF ART EDUCATION IN INTEGRATED SECONDARY SCHOOL CURRICULUM (ISSC) 1988. (LSA/MCE)

1. BASIC DESIGN (BD)

Content and Activity	Concept/Type of Art
1.1 Functions and characteristics of Elements in Art	Elements of Art Line, colour, texture, shape, form and space
1.2 Principles of Design	Principles of Design Harmony, focus, balance, contrast, rhythm/movement, variety and unity
1.3 Structure of Design	Structure of Design Grid lines
1.4 Refining of Perception	Structure of Design Normal observation, analytical studies, specific studies and advanced studies (using other senses)
1.5 Application of the elements of Art	Elements of Art Principles of Design

2. ORGANISATION OF DESIGN (OD)

Content and Activity	Concept/Type of Art
2.1 Art and Communication - idea/inspiration - belief and experience - values - nationalism and sovereignty - sosio-culture and economic - economic condition and development - specific events and ceremonies Designing for Commerce and Communication Advertising and Packaging	Picture-making activities Drawing, painting, print-making, collage, and comic Designing and Construction Calligraphy, poster, banner, logo-gram, symbol, stabile, mobile, illustration
2.2 Handicraft	Crafts Textile (batik, print, tie and dye and tapestry). Weaving, pottery, wood carving, book craft
2.3 Art in the Environment Interior Decoration Environment and Landscaping	Principles of Arrangement Needs, personal choice, comfort, harmony of space and aesthetic

3. UNDERSTANDING AND APPRECIATION (UA)

Content and Activity	Concept/Type of Art
3.1. Art in Life <ul style="list-style-type: none"> - Communication - Commodities - Environment 	Principles of Studies <ul style="list-style-type: none"> Aesthetic characteristics - socio-cultural context - personal choice
3.2. Development of Art in the National Culture <ul style="list-style-type: none"> - Study of local and national works of art - Paraphernalia such as weaponry and those used for ceremonies, recreation and work - Craft (weaving, pottery, needlecraft, carving and batik) - Vehicles and - Works of art - Study of the development of national art - Origins of folk art - Group / district / and influences of other specific bodies - Technological influences - Appreciation of national artist and craftsmen 	Usage <ul style="list-style-type: none"> - Suitability to the object - Suitability of material (durability, safety, comfort and economy) Values or meaning <ul style="list-style-type: none"> - Symbol - Background - Subject and theme for personal - Identity, commerce society and nature Originality <ul style="list-style-type: none"> - Function - Concept (interpretation of an idea or value through art) - Design (composition, use of tools and materials, styles of individuals, groups or specific civilisation)
3.3 Art in other Culture <p>Study of the art of different cultures, their similarities and differences with our national art in terms of:</p> <ul style="list-style-type: none"> - Design - Style and technique of production - Cultural values that are incorporated 	

(Ministry of Education Malaysia (MEM), 1988, 1989, 1990a)

1.4 The issues of implementing Art Education in ISSC

The present researcher (Mustafa Ghazali, 1992, p.32) and Abdul Shukor Hashim (1993b, p.22) stated that major reforms in the Malaysian Education system could increase the status of Art Education in the school curriculum. They claimed that Art Education could not only promote culture and heritage but also careers and industrialisation. Art Education could play an important role in education in developing citizens who are creative, sensitive and productive and see the relevance to the National Education Philosophy (NEP). NEP is the philosophy which was well

thought out in the context of preparing more dynamic, productive, caring and humanistic citizens for the forthcoming challenges in the process of national development towards attaining industrialised status. The role of art and design in the National Education Philosophy (NEP) and Vision 2020 should not be denied and should be given priority in the Malaysian education system.

The aims of Art Education in the Integrated Secondary School Curriculum (ISSC) and its contribution for the Vision 2020 have been comprehensively discussed in several dialogues and seminars in Malaysia in 1992 and 1993. Three major conferences have been organised regarding how Art Education could contribute to ISSC and 2020.

- a) 'Art Towards Vision 2020' (April 1992). Organised by the Art Centre, Science University of Malaysia (USM).
- b) 'The Aims of Art Education and Issues of its Implementation' (October 1992). Organised by School of Art and Design, Institut Teknologi MARA (ITM).
- c) 'The role of Art Education in Vision 2020' (November 1992). Organised by the Teacher Training Division (TTD), Ministry of Education.

Amongst the views about the role of art which were raised and discussed at these three conferences were the following:

Fatimah Abu Bakar (1992, p.3) in her paper 'The Role of Art Education in the development of the Nation for 2020' mentioned that the role of the teacher is very important in the process to achieve NEP and Vision 2020. She stated that pupils fall into 3 categories based on their (mental) intelligence. 'Average' is the biggest group, 'Excellent' and 'Not Excellent' are small groups. In order to achieve Vision 2020 to be an industrial, progressive country by the year 2020, new thinking about the role of education in developing human resources should be introduced to teachers and art educators. Developing human resources is not limited to 'manpower' only but also 'mindpower' should be taken into account.

She stated that art is also one of the intelligences, which should be promoted through education for a contribution to the development of the nation. The role of art in industry and manufacturing, the environment and culture in the Integrated Secondary School Curriculum (ISSC) 1988 could not be questioned.

The programme of Art Education, which is based on design, is an investment for the future. It is important for every student to understand the needs of design in all aspects of his or her everyday life and society in order to be an effective consumer in an industrial society. (Fatimah Abu Bakar, 1992, p.4).

Several criticisms have been raised in these conferences saying that the new Art Education is too ideal to be implemented in the realistic classroom.

The present researcher who presented papers at these three conferences raised several issues regarding the role of art teachers in relationship to the art curriculum in the process of teaching and learning at school. He stated that (in the USM Conference 1992) (Mustafa Ghazali, p.8) the idea of the new Art Education is excellent, but the questions is, who will teach this subject at school? The shortage in the number of art teachers at school is serious.

The present researcher (Mustafa Ghazali, 1992, p.8) claimed that the current recruiting of art teachers is not taken seriously by the Ministry of Education to overcome the shortage in numbers of art teachers at school. There were 2708 art teachers short in the year 1990 (MEM, p.5). Qualified art teachers were put in a bad position. They were not given priority to teach art at school. Frequently, they were asked to teach a subject with which they were not familiar such as Geography, History, Economics. Non-specialist art teachers (especially senior teachers) have taken over the teaching of art. This happened because of the attitude of principals who looked down on art at school.

Many principals thought that everybody could teach art at school. The Ministry of Education was not taking serious action to overcome this problem. The non-

professional art teacher will face three problems in teaching the subject with which they are not familiar. (Refer to Figure 4).

- What is the art content they should teach at school?
- What is the methodology they should use in art teaching?
- What is the evaluation system they should use to evaluate their teaching?

The present researcher stated that however good the art curriculum is, it will not give any sense and meaning without the capability of art teachers to handle this subject in the classroom. He also raised the needs for better teaching techniques, the quality of the art curriculum and the exposure of art to the public as a strategy to increase the status of art. The interaction between objectives, content, method and evaluation in teaching is important in curriculum development.

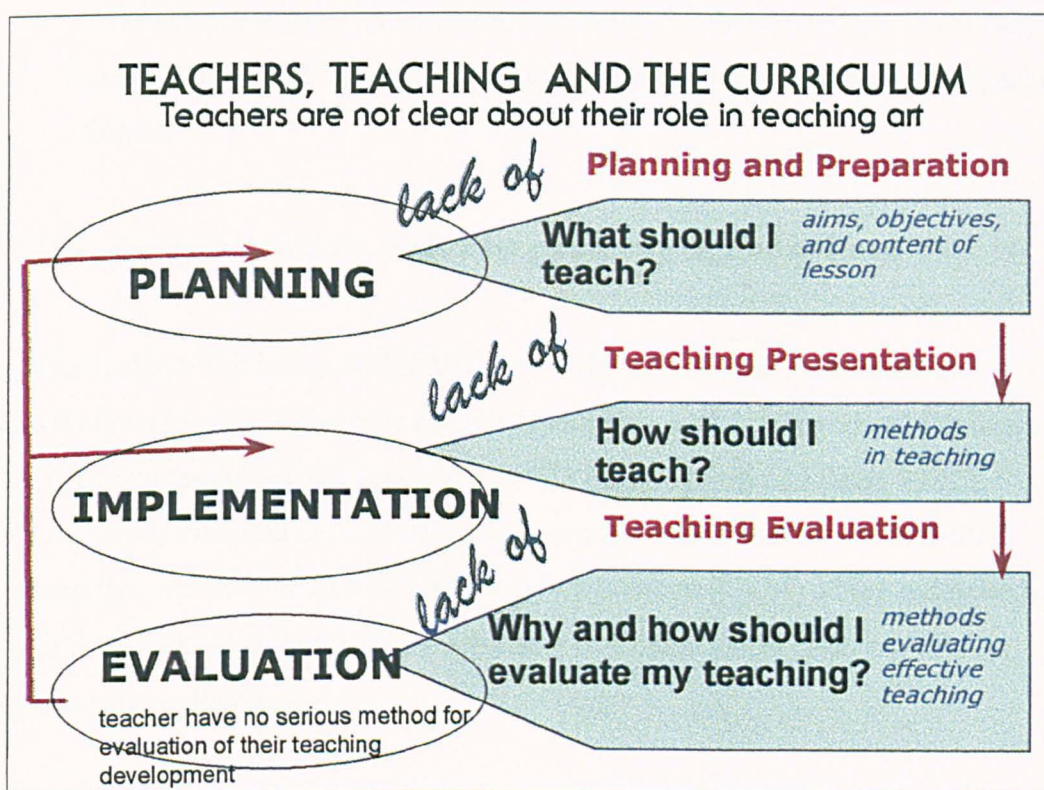


Figure 4: Teacher and teaching development

These three conferences have raised several issues regarding planning and implementing art in ISSC:

1. The attitude of people, especially professionals at the Ministry of Education and principals of looking down on art at school still strongly exists
2. The planning and implementing of Art Education in ISSC was lacking in some respects
3. The recruiting of art teachers in secondary schools is seriously lacking and immediate action should be taken to overcome these problems
4. The scholarship and training of art teachers by the Ministry of Education is very limited. Art departments in higher institutions should give continuous training and courses for art teachers at school
5. The infrastructure and the environment of Art Education at school are not conducive in Art Education and there is bad practice in many schools
6. There is not enough integration or co-ordination between departments and schooling at the Ministry of Education in the process of implementing art at school.

1.5 Action plan in order to promote art at school

The Institut Teknologi MARA (ITM) is the only higher institution in Malaysia to offer a diploma course in teaching art (Art Teachers' Diploma 'ATD') at postgraduate level since 1973 (Dzul Haimi Md Zain, 1992). University of Malaya (UM) offers art as an elective subject for non-art teachers and the Malaysian University of Science (USM) offers a degree in fine art and has a link with the Ministry of Education in order to train art teachers at degree level.

In 1991 the Ministry of Education opened a postgraduate diploma in education (PGDE) which is similar to Art Teachers' Diploma (ATD) Institut Teknologi MARA (ITM). The majority of trainees in the PGDE programme are graduates of the School of Art and Design ITM. In other words, the

majority of trainees in ATD and PGDE are from School of Art and Design, Institut Teknologi MARA (ITM).

In order to offer higher degree courses and skills to the art educators in Malaysia, ITM planned to build a new programme of art and design education at masters level in 1993 (a joint programme with De Montfort University, United Kingdom). This programme was approved by the Ministry of Education in 1994 (ITM, 1994).

Besides developing the new course in Art Education, several major activities have been carried out to promote art and design at school. The School of Art and Design, ITM, organised two major art competitions at national level in 1993 and 1994 for secondary school children in order to open public attention to the role of art and design in education and manufacturing.

Officers and decision-makers at the higher level of the Ministry of Education, including the Minister and the Deputy Minister of Education, were invited to open the competition and exhibition. In other words this type of exhibition could make decision-makers at the Ministry of Education aware of the role of art and design at school and therefore give some priority to this subject in future. However, Art Education is still not taken seriously in most schools.

1.6 Possible factors involved in the environment for good practice in Art Education in Malaysia

The investigation of the environment for good practice in Art Education which is a major focus of this research could contribute something to the future development of Art Education and give insight into how Art Education in Malaysia could improved.

What do people understand about the value of art in education and society? Is there any evidence of achievement in art which one can really trust? Is there any evidence about the environment of good practice which could be a model for future development of art in the school curriculum? What are the factors which enable good practice to exist in Art Education? Are they to do with the aims of ISSC? Physical environment? Cultural, social, or intellectual elements?

1.7 The Terms

A few terms, which are used in this thesis, are explained as follows in order to make clear the meaning and scope of the investigation.

Good Practice

‘Good’ is defined as having the right or desired qualities, satisfactory, adequate, efficient and competent. ‘Practice’ is defined as carry out or perform (an action) repeatedly, habitually, constantly or continuously in order to acquire or maintain proficiency. ‘Practitioner’ is a person involved in the practice of an art, profession or occupation; a person who does anything habitually or carries out a practice or an action (Brown, 1993 and Hawkins, 1991).

Good practice in this context of study was defined as performance which repeatedly, habitually, constantly or continuously performs in a good manner to acquire or maintain a good standard of Art Education in the Malaysian Secondary school curriculum.

Bad Practice

'Bad' is defined as poor, worthless, blemished, defective or inefficient. (Webster, 1994; Coulson, 1969). Bad practice in the context of this study was defined as performance which was repeatedly poor, worthless, blemished, defective or inefficient in the process of implementing Art Education in the school curriculum.

Environment

Brown (1993) and Hawkins (1991) defined environments as 'the set of circumstances and conditions (especially physical conditions) in which a person or community lives, works, develops, or a thing exists or operates'. Sinclair (1987) defined environment as 'all the circumstances, people, things and events around them that influence their life'. The 'Environment' in this context of study was defined as 'all the circumstances, people, things and events which influence and enable 'good practice' to exist as well as 'bad practice' to prevail in Art Education in the secondary school curriculum'. These elements of the environment are taken to include 'Intellectual Element', 'Social and Cultural Environment' and 'Physical Environment'.

Value

Sinclair (1987) defines value as the desirability of a thing, often in respect of some property such as usefulness or exchangeability: worth, merit or importance, precise meaning or significance. In this thesis value means the importance, significance and usefulness of art as a subject in education.

Art

Abdul Shukor Hashim (1992, p.46) quoted Mc Fee (1966) who gave examples of art that could be found in all of the major visual communication systems. Mc Fee has described these as:

Traditional arts, in all product design including the handcrafted to the mass produced, in all advertising, display, and packaging, in architecture, city planning and urban renewal, in television, publication, moving pictures, interiors and costume design.

Sinclair (1987) defines 'art' as the products of man's creative activities; works of art collectively, especially visual art. He also defines art as the creation of works of beauty; the exercise of human skill and imaginative skill as figments of the imagination.

Design

Sinclair (1987) defines 'Design' as to plan and make (something) artistically or skilfully. Eisner and Ecker (1970, p. 13) stated, in the history of America as a growing industrialised country in the 1850's and the 1860's the country needed craftsmen and designers who could produce products that were attractive to people abroad as well as to those in that country, in order to compete with the nations of Europe.

'Art and design' in this context of study refers to 'The creation of artistic, skilful and creative visual art products'.

Education

Abdul Shukor Hashim (1992, p. 46) quoted Sinclair (1987) who defined education as 'the act or process of acquiring knowledge systematically during childhood and adolescence'. Feldman (1976) mentioned that education is

concerned with 'the moulding of character, the transmission of information and the development of skills'.

Art Education

Barrett (1982, p.45) stated that art education is concerned with the development of the senses as our way of 'receiving' our world, and the process that we use to symbolise, externalise, understand, order, express, communicate and solve its problems.

Abdul Shukor Hashim (1992b) described the contributions of two other researchers:

Kern (1970) mentioned that two distinguishable patterns occur in art education. Firstly, art is considered as an educational program, where students are encouraged to produce artworks for aesthetic and expressive purposes. Secondly, art is looked upon as 'means to non-art ends'. Specifically this latter role involves dealing with art for therapeutic outlets, the promotion of social skills, and the presence of opportunities for learning history, culture, and customs...

Gardner (1975) stated that the aim of art education should be the development and enrichment of an individual's life. This simply means that the growth of mental, spiritual, moral and social attitudes develop in education through art. (p.48).

Art Education in the context of Malaysian NEP emphasises the importance of dedicated involvement for producing quality work which pays particular attention to the creative process. Through total involvement in learning art, students hope to become aware of their potential and capabilities in the field of art, besides sharpening their intuition, perceptions and ability to conceptualise (MEM, 1988, p.1).

CHAPTER 2

GENERAL ISSUES, DEVELOPMENT AND VALUE OF ART IN EDUCATION AND SOCIETY

2.1 Overview: about this chapter

Two main themes are discussed in this chapter:

- 1) General issues in art education and their relationship with good practice in art education
- 2) The theories and views regarding the role and value of art in education

Identifying and appraising views and theories of scholars regarding development, issues and the role of art in education is a point of reference for this investigation.

Eisner (1989) visited more than 30 countries and gave several opinions about the status of art education in general. Most of his investigations were in Europe and America and he did not refer to art education in South East Asia. Mbahi (1990) carried out major research on art education in his country (Nigeria) but was limited to the factors of student choice and issues in art education for secondary schools.

Ornstein (1972) and Gardner (1982) discussed the potential of the left and right side of the human brain where they claimed that creativity and ability in the arts are a part of the potential of the human brain. Mustafa Ghazali (1986) quoted

Utsumi (1986) who has discussed the value of art as realising human potential and the concept of democratisation and a well-balanced education.

Allison (1972, 1982) and Baynes (1975, 1982) discussed the role of art in society and environment. MacDonald (1991) and Lindstrom (1994) claimed that art is one of the domains in which individuals could improve their creativity.

This discussion shows that art is a part of life and one aspect of human intelligence which should be developed systematically through education. Intelligence should not be limited to mathematics and science but to all aspects of human endeavour. These views and theories seem related to the aims of Malaysian Education Philosophy (NEP) in the process of promoting all potential of human intelligence through education. It is mistaken not to give Art Education its significant place in Malaysian education as discussed in Chapter 1.

The views and theories regarding good practice, the value of art and issues in art education in this chapter could contribute to curriculum planning in Art Education in Malaysia.

2.2 General issues in art education and their relationship with good practice in art education

Eisner (1989) studied art education in some thirty countries of the world that he visited and lectured in. He stated that in some countries art doesn't seem to have been getting recognition. He claimed that there may be several reasons for this state of affairs.

Firstly, art may be regarded as an important subject but essentially unteachable. Secondly, art may be considered teachable, but marginal to the real mission of the school, namely to prepare children and adolescents for the world of work. Thirdly, art may be regarded as both important and teachable, but school programmes presently cannot deliver in this realm. Fourthly, art might be considered important, teachable, with good programmes available,

but there is no evaluation system available that provides evidence of achievement one can really trust. (p.158).

However, Eisner found that in certain countries the status of art education in school education had increased. For example, the art academy in Tilberg, Holland, has created a Centre for International studies in art education which encouraged cross-cultural studies in art education.

Mbahi (1990) found that there are many problems in Nigeria confronting students' decision to take art. This is the result of long-established attitude towards art education. To those who saw education mainly as preparation for work, it seemed that the arts were unimportant for pupils unless they intended to make a career in them. Or, if they had a value, it was merely as leisure time pursuits outside the formal curriculum. For those who saw education mainly as the pursuit of academic achievement, the arts seemed unimportant except for the 'less able' pupils.

Eisner and Mbahi gave several reasons why shortfalls in art education occurred.

- The attitude of government policy-makers.
- The lack of professional art teachers. Teachers receive little assistance once they are in the classroom and their low self-esteem as 'artists' further undermines their confidence in teaching a subject that seems to them to rely so heavily on talent.
- Art educators in colleges and universities? Most art college educators teach what they know. What they know best is studio work. Courses specially designed to develop students' ability to see, analyse, interpret, and appraise works of art are difficult to find.
- Curriculum materials that help the teachers get students meaningfully engaged in production, criticism, history and aesthetics are simply far too scarce.
- Poor understandings that school administrators have of the function and role of the arts in education.
- The field area of research in art education is too limited.

Eisner's and Mbahi's studies in some ways are similar to the problems of art education in Malaysia (refer to Chapter 1). The attitudes of policy makers and administrators, the poor understanding of the function of art education in the school curriculum and the inability of art educators to teach art at school were found to be major reasons why art education is marginal to the school curriculum.

The study of the environment of good practice in Art Education in Malaysia goes towards providing an answer to this problem and increase understanding of how good practice could exist in art education. How far is it true as Eisner claims that there is no evaluation system available that provides evidence of achievement in art education which one can really trust? This study not only fulfils the needs of Malaysian National Education Philosophy (NEP) and the status of Art Education in the school curriculum but also could be a source of reference for good practice in other countries.

2.2.1 The perception and the capability of art teachers in teaching art at school

Eisner (1989) highlighted how important a graduate programme in art education is to develop art teachers to be strong minded, logical and conceptually sophisticated scholars who look for evidence. Indirectly he gave the reason:

The fact that most of us came into the field through painting or sculpture or design does not relieve us of the responsibility to be clear when language is the medium for the message. (p.160).

In other words, Eisner raised the issue of art teachers who are not trained to be logical thinkers or conceptually sophisticated scholars in other than studio practice.

Eisner (1989) proposes:

We need to learn how to ask tougher questions. We need to develop higher standards. And we need to create an intellectual climate that will eventually match the best available in the humanities and the social sciences. We have a far distance to travel in this area. (p.161).

These views seem to underline that the quality of the intellect of art teachers becomes one of the factors for which people look down on art at school. Mbahi stated that the biggest influence on curriculum is staff. Their opinions are vital because they implement the curriculum. If there is a declining number of teachers in relation to pupils, then there will be less teacher mobility and promotion. Staff can produce fertile developments in curriculum through working parties to draw up an ideal programme and the recommend techniques for its implementation.

Mbahi (1990, p.91) quoted from a report of the Department of Education and Science 1971 in England which pointed out that,

...the success and failure of an art programme depended to a considerable extent on the personal qualities and ability of the teachers, combined with the interest and understanding of the heads. If a teacher is able and enthusiastic, he will overcome many of the physical difficulties. If a teacher is able to arouse the interest and enthusiasm of his pupils, he and his subject will be respected in the school.

The above discussion indicates that art teachers are the main influence in curriculum development. Enthusiastic art teachers are very important in implementing good practice in school. Art teachers need wide knowledge that is not solely limited to their field but they need to be knowledgeable in other fields too. Eisner raised the point that art educators seem strong on the practical side but did not succeed in using language as a means of communication. He claimed that the intellectual ability in communication belonging to the art educators is very important in the art teaching profession (Eisner, 1989, p.161).

Eisner (1989, p.161) stated that the graduate programme in art education should develop art teachers to be strong minded, logical and conceptually sophisticated scholars who look for evidence. However, Eisner did not suggest how it could be achieved. What type of course programme, art experience and art activities could help to increase the art teachers' professionalism to be versatile and knowledgeable? Therefore, the study of the environment of good practice in Malaysia could give several hints about the quality of good practice by art teachers in Art Education and how it could contribute to the art teachers' training programmes in higher institutions or teacher training colleges.

Based on his research in Nigeria, Mbahi (1990, p.262) stated that the facilities and infrastructure are important to raise pupils' expectations and intensify concentration in learning in art education. He states that the principles of the curriculum need, somehow, to be incorporated into the design of and allocation of spaces and facilities. The art teachers and the principal of the school should recognise the need for good facilities in art education and an enhanced atmosphere in which art education should take place. Laboratories not only provide facilities for scientific work; they provide a setting and a mood for it. Equally, the art room facilitates expressive work, partly through becoming associated with it. Good tools, good media and good materials are essential for art education. Poor tools and materials can affect pupils' work and progress, and can therefore influence their attitudes. A carefully planned, fully stocked, and well-equipped art room contributes far more effectively to significant educational development in art than does an inadequate, cluttered, converted classroom or a programme forced to operate almost entirely on scrap materials.

Mbahi in his studies (in Nigeria) raised the point that the art infrastructure seems to be an important factor to enable good practice to exist in art education. The question is how far the existence of specialist facilities could guarantee work of qualities and good practice? Which should come first in implementing good practice in school? Good infrastructure, good art teachers, a good principal or good understanding of the value of art in education?

2.3 The theories and views regarding the role and value of art in education, society and the environment

Part two of this chapter discusses the relationship of art and intelligence, art and the environment and the value of art in education and society. This discussion is important as it highlights the lack of understanding of the value of art in education which seems a fundamental reason why art is marginal to the Malaysian school curriculum (Chapter 1). In addition the views in this chapter contributed to questionnaires and interviews design in this research and supported the recommendations in Chapter 8 (curriculum design and art teacher training programme).

2.3.1 Art, Mind and Multiple Intelligences

Rubin (1985, p.110) referred to the work of Ornstein (1972) who stated that logic and speech (Analytical processes) are generated in the left hemisphere, and intuitive processes (including body movement as in skiing and 'artistic' talent) are found in the right hemisphere of the human brain. He stated that the sequential information processing occurs in the left hemisphere and simultaneous processing in the right. He said that Western education is too concerned with the left hemisphere in education and should change to balance and promote the right hemisphere. He claimed that pupils are crammed full of left hemisphere experience. He stated: 'By specifically training each hemisphere with appropriate tasks, a person will be able to bring both approaches to tackling problems'.

Ornstein claimed that analysis and intuition should not be taught separately in education. He also believed that Western education and culture stress the value of one and almost disdains the other. 'A great mind is too often associated with a great mouth,' he says. He suggested that education should optimise and refers to

the duality of the brain (cognitive and affective) and defines different operational functions of the left and right-hand sides.

Similarly the concept of left and right side of the human brain having different functions was claimed by Gardner in 1982 and 1983.

► **Exploring the Mystery of Artistic Creativity by Gardner**

Gardner and his colleagues (1982, p.87-95) started by observing children as they participated (or ceased to participate) in a range of artistic activities. They came to a definite conclusion that the drawings, songs, and metaphors created by young children are a key to children's overall patterns of development. During the first year or two of life, the infant comes to know the world directly, through his senses and his actions. The children learn about the world of physical objects- (bottles and toys) and, of equal importance understand initial acquaintance with the social world. This knowledge is limited but is a revolution in knowledge for the child.

In the period from age two to seven, the child comes to know and begins to master the various symbols in his or her culture. Now, in addition to knowing the world directly, he can capture and communicate his knowledge of things and people through any number of symbolic forms, most notably linguistic ones. At this time virtually all children readily master the language (or languages) of their surroundings.

Children learn to use symbols, ranging from gestures of the hand or movements of the whole body, to pictures, figures of clay, numbers and music. Gardner stated that, by the age of five or six, children not only can understand these various symbols but can often combine them in the ways adults find so striking. As Picasso once remarked, 'I used to draw like Raphael, but it has taken me a whole lifetime to learn to draw like a child'. Gardner highlighted that no one knows for sure why most people cease artistic activity or what distinguishes those

few individuals who achieve greatness in the arts. An examination of the biographies of major artists and a consideration of principles of human growth provide a few hints:

A sine qua non for ultimate artistic achievement is inborn talent. There is doubt on how to measure it, how to define it – even how to prove its existence – but it seems beyond dispute that certain youngsters possess a natural aptitude for accomplishment in the arts. Whatever their skills in athletics, interpersonal relations, or logical thinking, they demonstrate early on a fascination with and an ability to progress rapidly in the symbol systems of one or another art form. They sing in tune, play constantly with rhymes, and sketch people or animals with great facility.

(Gardner, 1982, p.89)

Gardner (1982, p.95) concluded: 'We may, then speak at this time of a 'first draft' knowledge of certain procedures and norms of artistic practice. But is it legitimate to honour these productions with the epithet of 'Art'.

From his study on art, music and language including brain damaged patients; Gardner (p.278) comes to a conclusion about the function of the two halves of the brain. In the left cerebral hemisphere are such concepts as 'logical' (analytical). While in the right hemisphere are 'intuitive' (artistic).

However, Gardner states that musical abilities, painting abilities, numerical abilities, a host of other important cognitive functions have been studied but not conclusively localised. Sometimes individuals seem to differ one from another and frequently it seems that both hemispheres (right and left brain) contribute to the task but in different ways.

For example, to draw an accurate representation of something, we seem to need the right hemisphere for the overall contour and the left hemisphere for identifying details and internal elements. My hunch is that this picture of differing, but complementary, contributions by hemispheres will hold as well as other realms of thought. And I also expect that we will discover more ways in which the two hemispheres can interact.

(Gardner, 1982, p.283)

Gardner stated that he do not mean to suggest that it is impossible in principle to make meaningful statements about these capacities. He guessed that there exists a set of intelligences (far more than two); that intuition and consciousness are not single faculties. In this view, intuitions and consciousness are localised in several different portions of the brain.

Martel (1989, p.33) referred to the work of Gardner in 'Frames of Mind' (1983) who argued that the right side of the brain (RB) is more global and the left side of the brain (LB) is analytical. (Refer to Figure 5 and Figure 6).

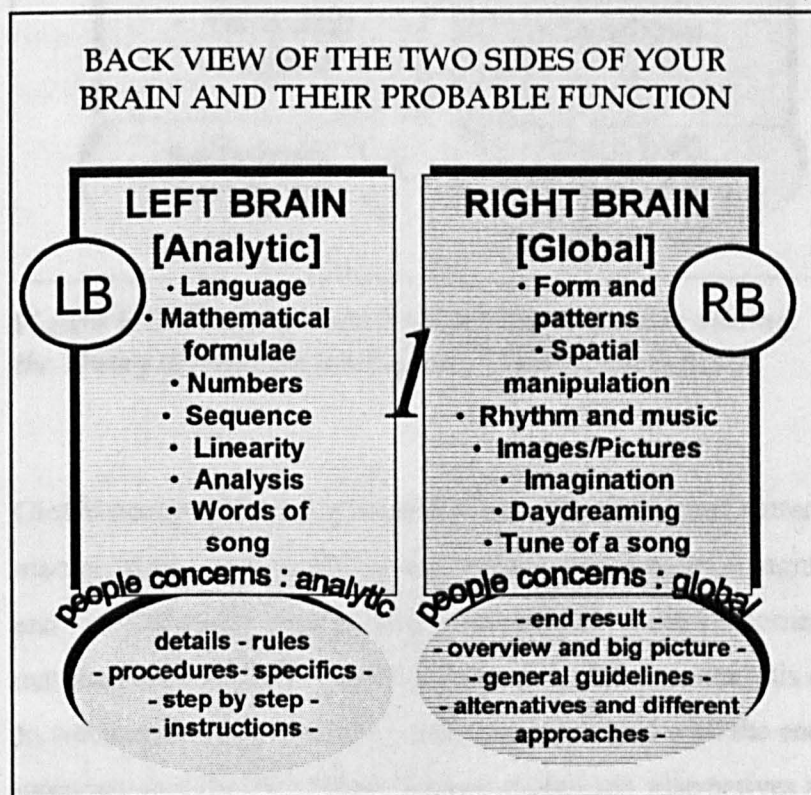


Figure 5: Back view of the two sides of your brain: the Theory of Multiple Intelligences (Martel, 1989, p.33)

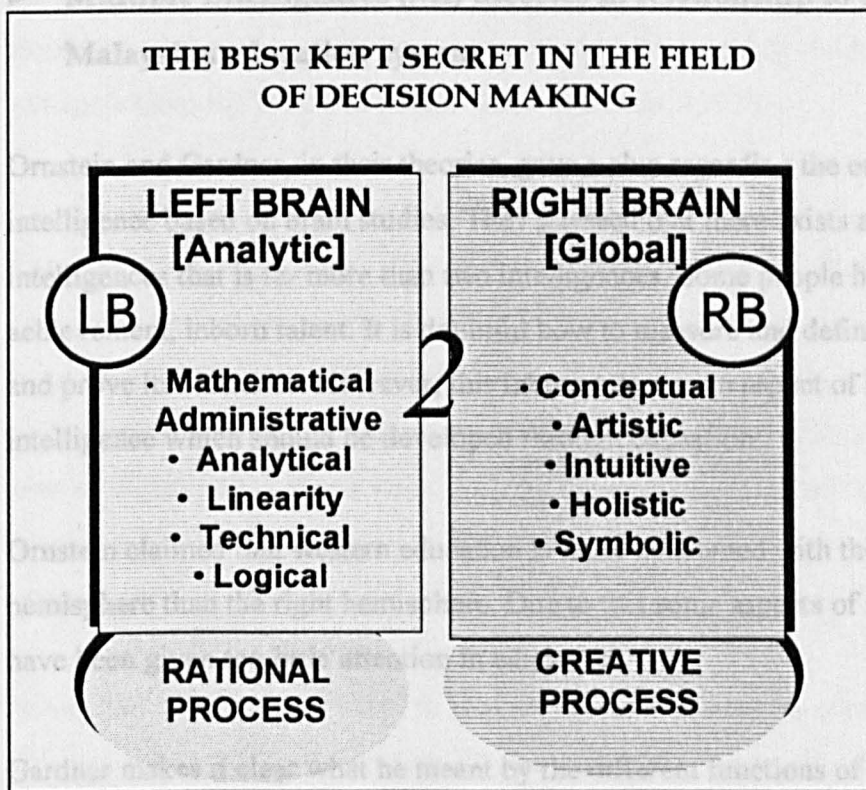


Figure 6: *The best kept secret in the field of decision making: the Theory of Multiple Intelligences (Martel, 1989, p.33)*

Global people (RB) are more concerned about form and patterns, art (spatial manipulation), rhythm and music, images and pictures, imagination, daydreaming and tunes of songs. Analytical people (LB) are more concerned with language, mathematical formula, numbers, sequence, linearity, analysis and words of songs. In teaching and learning RB people are concerned with the end result, an overview and the big picture, general guidelines, alternatives and different approaches. LB people are concerned about detail, rules, procedures, specifics, step by step and instructions.

► **Multiple Intelligences (MI) theories in relationship to the Malaysian education system**

Ornstein and Gardner, in their theories, gave a clue regarding the equality of intelligence based on brain studies. They guessed that there exists a set of intelligences that is far more than two intelligences. Some people have artistic achievement, inborn talent. It is doubtful how to measure and define this ability and prove its existence. However, this inborn talent is an aspect of human intelligence which should be developed through education.

Ornstein claimed that western education is more concerned with the left hemisphere than the right hemisphere. Due to this some aspects of intelligence have been given too little attention in education.

Gardner makes it clear what he meant by the different functions of the two sides of the human brain. People who are more concerned about form and pattern, images and pictures, rhythm and music are global people using a large capacity of the right side of the brain (RB). People more concerned with language, mathematical formulae, numbers, analysis and sequence are analytical people using a large capacity of the left side of their brain (LB). Gardner presumed that global people (RB) use a creative process and people who are analytical (LB) use rational processes in the field of decision making.

Based on Gardner's and Ornstein's theories, education should promote this potential of people who can be both creative and rational. This is what Malaysian NEP aims to do in promoting a well balanced education system and the concept of democratisation in education in ISSC. In other words, the potential of art, design, science, mathematics, geography, history, economics, sociology, commerce etc should be balanced in education. To ignore the significance of art and design in education means that one aspect of intelligence may be left out in education. The education system in Malaysia puts too much stress on language, mathematics, the sciences and technology and underplays the role of art and

design in education. The Malaysian education system is too rigid about examination strategy and forgets about creativity in teaching and learning (Mustafa Ghazali, 1992 and Abdul Shukor Hashim, 1993b).

The present researcher (Mustafa Ghazali, 1986, p.2) referred to the work of Utsumi (1986) who claimed that these two categories of people (creative and rational) contribute to the development of society and the nation and both should be promoted in education. He stated that the potential of people is not limited to mathematics and science. The musician, the designer, the craftsperson have their own strengths and contribution to make to their nation. The education system in some respects has limited the children's talent, ability and potential at an early stage of their childhood.

Malaysian NEP 1988 intended to produce citizens who are balanced intellectually, physically, emotionally and spiritually. Amongst the NEP goals is to produce the quality manpower required for national development and to achieve democratisation in education. In this sense NEP could not deny the fact that art and design is also a part of an intellectual element and provides skills which should be promoted in education. The potential and skills in art and design could contribute to produce quality manpower as required for national development. The attitude to look down on art as an academic subject in the school curriculum contradicted the concept of democratisation in education.

Martel (1989, p.35) quoted Gardner (1983) who did not agree with the conventional methods in evaluating the potential of intelligence. In 'Frames of Mind', Gardner indicates:

By writing this book, I sought to undermine the common notion of intelligence as a general capacity or potential, which every human being possesses, to a greater or lesser extent. At the same time, I also questioned the assumption that intelligence, however defined, can be measured by standardised verbal instruments, such as short-answer, paper- and-pencil tests. At the time of writing, I had not fully appreciated the extent to which these conceptions of intelligence and intelligence testing are entrenched in

our society. Perhaps this entrenchment helps to explain why many readers have not fully appreciated the nature of my challenge.

Martel (1989) stated that Education should be integrated and be enjoyed. The present researcher (Mustafa Ghazali, 1986, p.2) referred to the work of Utsumi who claimed that to use examinations only as tools to measure the potential of citizens is not appropriate, because the individuals who are not excellent in answering examination' questions are not necessarily without potential in their future life. The most important point is how they use knowledge in education through their life. Being too concerned with an examination strategy will create discrimination and a class distinction among students in the early stages of education. He states, 'Grouping people in several classes: group A, B or C, how can you know the real future potential of people in group C in 20 years time from now?'. Gardner showed that the people whose concerns are global (RB) have artistic, intuitive, holistic, symbolic and conceptual strengths. Utsumi stated that these creative people have remarkable talent that should be encouraged through the education system. The perception that art is only suitable for declining academic students (Mbahi, 1990 and Alias Muda, 1982) is a big mistake.

Furthermore, Gardner stated that good teachers, lecturers and researchers should have the two qualities of RB and LB in order to give variety in approach to their students who are also probably LB and RB. A person who is RB has a 'creative quality process' and people who are LB have a 'rational quality process' in the field of decision making.

Indirectly Gardner's views gave answers to the Eisner (1982) question about the importance of the art teacher who should develop and utilise dual intelligence. The art teacher should not only have skills in doing, but also be critical, strong minded, logical and conceptually sophisticated. The question is how the art teachers could achieve this level of professionalism and achievement. What are the factors that enable an art teacher to be critical, strong minded, logical and conceptually sophisticated? This forms a part of the objectives in this

investigation which are to find out the qualities of art teachers who succeeded in enabling good practice to exist in Art Education at school. What are their achievements? How do they realise those achievements? How far are their achievements, intellect and performance recognised by the school and public? How could these performances be a model of good practice art teachers in the school curriculum?

This study researches these questions and contributes to the development of art teacher training programmes and models of good practice in Art Education in Malaysia and other countries.

► **The possibility of using the ‘Seven Intelligences’ (SI) and ‘Integrative Learning’ (IL) in teaching Art Education in Malaysia**

The ‘Seven Intelligences’ (SI)

Martel (1989, p.36) referred to the work of Gardner (1983) who identified a neurological basis for establishing seven separate and distinct intelligences, which fulfil the criteria for ‘intelligence’. These categories are briefly described with their occupational counterparts as:

Linguistic Intelligence: Sensitivity to language, meanings and the relations among words. Commonly found in the novelist, poet, copywriter, scriptwriter, editor, magazine writer, reporter, public relations director, and speechwriter.

Logical - Mathematical intelligence: Constitutes abstract thought, precision, counting, organisation, and logical structure. Found in the mathematician, scientist, engineer, animal tracker, police investigator, lawyer, and accountant.

Musical Intelligence: The sensitivity to pitch, rhythm, timbre the emotional power and complex organisation of music. This is found in the performer, composer, conductor, musical audience, recording engineer, and maker of musical instruments.

Spatial (ART): This is keen observation, visual thinking, mental images, metaphor, and a sense of gestalt. Found in architects, painters, sculptors, navigators, chess players, naturalists, theoretical physicists, and battlefield strategists.

Bodily-Kinaesthetic: Control of one's body and of objects, timing, trained responses that function like reflexes. Found in dancers, athletes, actors, inventors, surgeons, karate teacher and the mechanically gifted.

Interpersonal: Sensitivity to others, ability to read the intentions and desires of others and potentially to influence them. Includes consideration of others. Found in politician, teachers, religious leader, counsellor, shaman, salesperson, manager, and "people people"

Intrapersonal: Self-knowledge, sensitivity to one's own values, purpose, feelings, and a developed sense of self. Identified with the novelist, counsellor, wise elder, philosopher, guru, and person with deep sense of self.

The concept of 'Integrative Learning'

Martel (1989) and Kline (1988) had developed the 'Seven Intelligences' (SI) concept by Gardner as a key ground in their 'Integrative Learning' (IL) theory. They found that 'Art' is one of the important domains to accelerate teaching and learning in the classroom (Tangle, 1991).

Martel (1989) stated:

In short, the Integrative Learning Training Model is a system of training faculties to help students perform at higher levels, in much less time and with greater enthusiasm, joy and co-operation. (p.37).

The Integrative Learning (IL) programme is being implemented at various stages in schools in the United States, Africa, Korea, Singapore and Philippines. These current programs range from elementary education teacher training through occupational and vocational education to adult education and includes literacy programs, nursing education programs, medical student programs and programs for the elderly. It is also being implemented in the training departments of major corporations such as Eastman Kodak, Mutual of New York, and Alcan Corporation, which have envisioned further far-reaching applications in the workplace and beyond.

Martel claimed that IL offers a completely new vision and direction by which all students can develop their human potential in term of their own heritage and culture. Instead of 'reinventing' the students thinking processes with the high priest 'intelligence' teachers can show students how to utilise their talents and capacities which the students already have accessed. Martel stated that IL is a system of procedures and strategies of 'learning how to learn'. It is concerned with the process of perceiving, retaining and processing information. It is designed to enhance mental performance of students, adults and learners of all categories as measured by traditional standardised gauges. In addition IL could improve the mental performance of teachers and instructors.

Tangle (1991, p.66) calls IL an 'information age learning model', a progression from the 'industrial age model'. One of its core innovations, he says, is the move away from the single concept of IQ to multi-intelligences which recognises, among others the spatial-visual, inter-personal and musical abilities of the individual. He says that IL draws on the reserve capability of a person and provides him with a framework for growth and development. IL combines the arts, physical activity, social and personal skills with math and language skills to speed learning, enhance memory of what is learned, and make it fun, explains Tangle, who has used it as a teacher and trained others in its principles. 'We're integrating both the left and right hemispheres of the brain in intuitive and logical thought. It's a body and mind holistic approach to learning'.

The possibility of using the 'Seven Intelligences' (SI) and 'Integrative Learning' (IL) in teaching Art Education in Malaysia

The importance of IL based on SI has been recognised and implemented in the USA and several Asian countries. It was used for teaching general subjects and other training courses. The strength of IL is the method of 'reinventing' the students' thinking processes with the high priest 'intelligence'. Teachers can show students how to utilise their talents and capacities that they have already accessed. In addition, IL could improve the mental performance of teachers and

instructors and help students perform at higher levels, in much less time and with greater enthusiasm, joy and co-operation.

Could seven intelligences (SI) and integrative learning (IL) be used in teaching Art Education? Could integrative learning (IL) increase student interest in learning Art Education?

These are several questions brought to discussion to identify the possibility of using the seven integrated intelligences in teaching Art Education. If this method has succeeded in other subjects, perhaps, this method could also be used in teaching Art Education.

'Understanding and Appreciation' (UA) as a theory element was introduced in Art Education in ISSC in 1988. The theory element might be uninteresting in content without stimulating teaching methods. Instead of using a traditional method (talk and chalk) the art teacher could use other possible techniques such as 'concert', 'drama', 'performing art', 'music' (basic method of IL) to increase student interest to learn art appreciation or art history in Art Education (Figure 7).

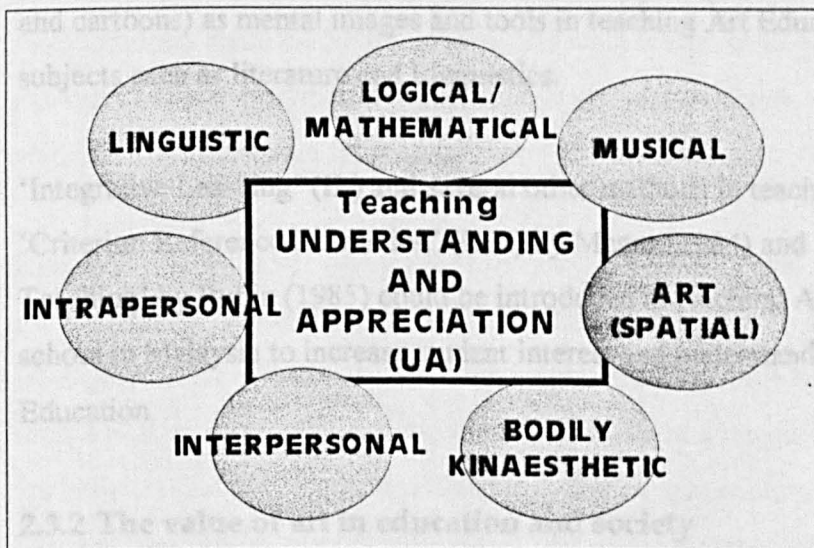


Figure 7: Using the seven intelligences (SI) in teaching 'Understanding and Appreciation' (UA) in Art Education in the Integrated Secondary School Curriculum (ISSC)

In IL techniques, the teacher uses the characteristics of a novelist, organiser, composer, artist, actor, politician and philosopher in creating exciting teaching and learning. Besides the role of art teachers, students will perform better in the classroom and make teaching lively, interesting and effective.

Tangle (1991, p.39) claimed that 'art' (visual intelligence) in IL is used by teaching students to symbolise concepts to be learned in pictures, posters, models, diagrams, and mind maps, as well as information maps and concept maps. These spatial orientations for models of information help students 'decode' information and enable them to organise ideas in global relationships and easily remember them later. Also, by causing students to move material from a linguistic to spatial orientation, the student is helped to process the material through a different part of the brain, thus deepening the understanding of it, while making it more memorable. Through their research in IL programmes, Tangle's claim indicates that visual material is remembered many times more efficiently than linguistic material.

The art teacher can also use visual elements (pictures, animations, drawings, posters, diagrams, signs and symbols, mind maps, form, shape and colour, comics and cartoons) as mental images and tools in teaching Art Education or in other subjects such as literature and Linguistics.

'Integrative Learning' (IL) and several other methods in teaching such as 'Criterion Reference Instruction' (CRI) by Mager (1984) and 'Artistry in Teaching' by Rubin (1985) could be introduced in teaching Art Education at school in Malaysia to increase student interest and understanding in Art Education.

2.3.2 The value of art in education and society

The value of art in sharpening perception, raising visual intelligence, making people more creative and strengthening self-confidence has been discussed by

many scholars including Goodman, Lindstrom and Lowenfeld. MacDonald (1991) has stated that 'Art' defined as cultural work that offers experience according to a concepts of creativity, sensitivity and imagination, will be what lasts and what will at the same time assure identity.

Lindstrom (1994, p.190) referred to the work of Lowenfeld (1957) who suggested that a teacher should develop the creativity of children rather than instruct them in how to make pictures. In art education according to Lowenfeld,

Art is used only as a means to an end and not as an end in itself. It is the aim of art education to use the creative process to make people more creative regardless of where this creativeness will be applied. If Johnny grows up and through his aesthetic experiences has become a more creative person who will apply it (his creativity) to his living and to his profession, one of the main aims of art education will have been fulfilled.

This belief in the power of art education to improve the character of human beings has much in common with the 19th century theory that certain subjects are more beneficial than others as 'gymnastics for the mind' (Lindstrom, 1994).

Lindstrom (1994) has claimed that the opportunity to paint, sing and dance will make students more creative and imaginative in whatever they choose to do. By analogy, cultural activities are supposed to stretch our minds, make us more creative, and strengthen self-confidence.

Lindstrom (1994, p.91) quoted Nelson Goodman (1972) who spoke of art's value for stimulating 'inquisitive looking, sharpening perception, (and) raising visual intelligence,' which is to say art's capacity to 'participate in the organisation and reorganisation of experience, and thus the making and remaking of our worlds.' He believes that explanations of this kind, that as, gymnastics for the mind, therapy, play, and communication offer part of the reason why people engage themselves in artistic creativity or in the appreciation of art works.

Allison (1982) stated that art education itself should be given a broad definition in terms of curriculum content and not limited to fine art only, a design element including environmental, industrial design and television, should be a part of curriculum content. He stated:

Art education is not concerned solely with art in the 'Fine Art' sense. 'Art' should be taken to mean art, crafts, design (including environmental) graphic, textile and industrial design, television and film, architecture, art and design history and criticism. Nor is it only concerned with 'self-expression', although this is important. It is concerned with the development of visual and tactile perception, the acquisition of analytical skills and the development of an understanding of the historical and cultural contexts in which all art and design exists or occurs.

(Allison, 1992, p.79)

Lindstrom (1994) claims that expression in the arts primarily serves the purpose of communicating. The visual arts, music and literature are looked upon as media through which one person transmits perceptions, thoughts and emotions to another. In Scandinavia and Germany, semiotics and the concept of visual communication has widened the range of images that are analysed and produced in schools. In the Swedish national curriculum the concept of visual literacy is interpreted broadly, including commercial, scientific, and political uses of pictures. Lindstrom wants students to:

Develop their ability to communicate with images and then critically analyse images of different kinds. They should understand pictorial representation as a language and be able to use visual language as an important means of communication along with speaking, reading and writing. (p.190).

Regarding art in society, Baynes (1975, p.35) asks: 'Do men make culture, or does culture make men: do we mould our environment, or does it mould us? We might now begin to grope our way towards a more ecological way of thinking'. Baynes stated that art is a part of culture and culture is part of the environment.

Furthermore, Baynes (1975) stated:

In looking at the humble and everyday ways in which imagery is applied to life it becomes clear that art is involved in every side of men's activities, positive and negative. It is as truthful as men are truthful; as cynical as men are cynical; as frightened or as brave. Art affects the lives of individuals living in society and society determines the possible content and function of art. (p.10).

Baynes (pp.59,69) stated that art, religion, politics, and agriculture were all submerged - and latent - in a basically magical interpretation of the universe.

Similarly, Allison (1982, p.43) stated that the role of art is an essential and integral element in society and one of the major forms through which societies exist and develop. Art is not only a major means through which individual development as a human social being can occur but it is also an essential contribution to the development of our young as future fellow citizens.

These views put forward by Goodman, Lindstrom, Lowenfeld, Baynes, Allison and Macdonald about the value of art in education and society in relation to the Gardner theory about developing the potential creativity of people form the basis for reviewing the function of Art Education in Malaysia.

The value of art by these scholars is summarised as follows:

- a) Art could sharpen perception, raising visual intelligence and making people more creative and imaginative.
- b) Art could strengthen self-confidence.
- c) The value of art could be used in everyday living and professions.
- d) Art can develop an understanding of history, culture and heritage.
- e) Art is a visual language which is important in communication.
- f) Art is part of culture and the environment.

- g) Art is an essential contribution to the development of the young as future fellow citizens.

This evidences could increase people's perception (especially education planners and implementers in Malaysia) of the role of Art Education in developing personality and increasing sensitivity and creativity through a wholistic education.

Arguably art education not only develops the potential of individuals who are creative, imaginative and sensitive but also contributes is the betterment of society and the progress of the nation. The value of Art Education in developing citizens coincides with the aims of NEP in Malaysian education.

Based on these views Art Education should be given a more significant role in education because it is potentially fundamental in the development of the 'whole' person, society and nation.

Art is part of culture, life and the environment. This could become a basis for reform of the future Art Education curriculum in Malaysian primary and secondary schools. Malaysia is a multicultural society, where the official religion is Islam. Therefore, to revise the content structure of the Art Education curriculum based on the values of society is important to increase understanding of Malaysian art, culture, heritage and craft.

2.3.3 Art in the environment

This is an extension of the above discussion. However, it is more specific about the function of art in the environment.

Mohd Najib Yusof (1993, pp.10,11) stated that the landscaping and environment competition for the secondary schools in Malaysia was implemented in 1985 and

organised by the Ministry of Education. Amongst the objectives of this competition were:

- To increase student sensitivity to aesthetic values in nature and the environment.
- To decorate the school landscapes, buildings and interior and maintain the cleanliness of the school environment.

Some of the guidelines for this competition were:

The school needs to,

- maintain the cleanliness and the aesthetic value of the building
- plant the flowers and trees in the school compound
- build a rock, science and agricultural garden.

The initiative of the schools concerned with taking part in this competition were very positive. However, the teachers who took responsibility to develop the 'look' of the school did not have enough idea regarding aesthetic values.

The further discussion about environmental consciousness and art education in this section could contribute to the development of students', teachers' and principles' understanding of the environment in Malaysia. Why should art teachers lead environment projects at school? How could Art Education be used to increase understanding of the environment?

This study of good practice in Art Education in Malaysia could give important answers to these questions.

The National Art Education Association (NAEA), in their conference in 1972 stated that art has a very significant role and its function is to emphasise individual interpretation and expression. Art can also make people understand the

visual qualities of their environment and enable them to improve it. Art Education programmes which consistently emphasise these qualities can help students to assume their share of responsibility for the improvement of the aesthetic dimension of personal and community living.

Man uses the arts to help him understand himself and the world around him. One of the traditional and unique functions of the arts has been to emphasise individual interpretation and expression. Through the ages man has used the arts to build and enrich his environment. Art experiences should help him understand the visual qualities of these environments and lead to the desire and the ability to improve them. An art education programme which consistently emphasises the ability to make qualitative visual judgements can help students to assume their share of responsibility for the improvement of the aesthetic dimension of personal and community living.

(NAEA, 1972, quoted by Reardon, 1995, p.35)

Reardon (1995) in her 3-year project, which involved children in developing environmental sculpture and collaborative performing arts within a rural community in 1992, stated that art education could make a distinctive and unique contribution towards the development of environmental awareness. She mentioned that the exploration of purely natural materials and the outdoor venues add a new dimension to the study of art and design teaching.

Reardon stated:

Working with natural materials and in outdoor venues adds a new and quite unique dimension to art teaching, a deep sensory experience, and a direct and close relationship with nature. The woodland workshops in particular worked very well in both phases of the project, seeming to hold a magical quality for all that worked there. (p.36).

Engagement with environmental sculpture, where natural materials are used and outdoor venues are explored, provides the opportunity for artwork of a very direct and personal type, which makes provision for the development of imaginative, emotional and sensory experience. It provides an immediate learning experience. Making use of built environment as well as the natural environment involves

children in looking critically at their world in a broader sense. There is an interrelationship between the environment and the participant; one of giving and one of receiving (Reardon, p.40).

These activities and views showed that learning art outdoors will bring a unique dimension to students' understanding of the beauty of nature and the environment. These activities allow students to observe nature directly, develop the imagination and have emotional and sensory experiences which increase student appreciation of nature.

Art Education in ISSC has included some of these activities within its objectives. However, it was not clearly explained how it could be achieved in the reality of teaching and learning art at school (refer to Chapter 1).

The VIIth European, Middle East and African Regional Congress of INSEA regarding 'Environmental consciousness and Art Education' in Cyprus 1982 brought to the international forum these issues for discussion. This congress widely explored the role and significance of art and design education in educating people to be more sensitive and appreciative of their environment.

More than 30 countries in the world participated in this congress to discuss how art and design education could contribute to develop people's understanding and consciousness of their environment through art education. This is not the first conference of INSEA which has tried to highlight the role of education in increasing people's understanding of their environment.

Prof. Allison, the President of INSEA (1982, p.26) in his introduction speech for the conference stated that the role of art in the environment was explained in the three major sub-themes in this congress which can be summarised as follows:

- 1 using the environment as a basis for art and design activity.
- 2 using art and design activity as a way of understanding the environment.

- 3 people can be helped to be involved in making decisions about the environment in which they live

Allison stated that these sub- theme of the INSEA congress showed that the visual environment, both natural and man-made, has been, and continues to be, an important element in, and inspiration for art and design activity. The environment can be regarded as physical evidence of man's development and an important source of insight into man's behaviour and values. The 'environment' here is not only concerned with such obvious elements as buildings and monuments but also the construction and arrangement of the 'natural' environment. The environment is an access to the cultural heritage and cultures and also implies that some understanding of the ways social, cultural, economic and political as well as aesthetic factors have contributed to the shaping of the visual world and people's perception of it.

These views showed that art and design as part of man's activities can contribute to an understanding of the value of the environment. People, directly or indirectly, are responsible for the quality of the environment in which they live, therefore, education is very important to build this sense of value and understanding.

There were several views about the role of art educators and art activity in environment in this congress as follows:

- 1 Art teachers were advised to become more active politically and to encourage the populace to participate in decision-making at every level.
- 2 Art, music and dance teachers to unite to promote public recognition of the environment.
- 3 Direct sensory involvement with the physical environment through art education is important to create understanding to the environment. The art teachers encourage young children to engage in activity with their surroundings and recognise the significance of such aesthetic behaviour.

- 4 Art educators had a responsibility to provide an education that helped people both preserve, maintain and create successfully designed environments and this could only be effected in an educational programme that integrated learning about the environment and design.

These views suggested that art teachers and art educators are directly responsible for increasing peoples' understanding of environmental consciousness. This showed that art education has an important role in environmental awareness in education. The environment competition in secondary schools in Malaysia did not clearly show art teachers responsibility in increasing the schools' environment (Mohd Najib, 1993). It presumed that since the art teachers have a sense of aesthetic value and understanding therefore, they could contribute to increase the quality of the environment at school.

Adams (1982, p.40-41) discussed some characteristic approaches to curriculum pioneered in a project entitled 'Art and the Built Environment'. She and her colleagues had been developed over a period of a six years and piloted in 300 British schools. The project directors had identified one of art education's particular contributions as 'introducing children to an experience of the aesthetic and design aspects of the man-made world' and it was designed,

- a) to enhance their environmental perception
- b) to develop their feeling for the environment, and
- c) to evaluate their competence in critical appraisal.

Adams stated that pupils have made brief studies which provide a framework for investigation in the street. This involves exploration, thinking, analysis and recording information. When they are back in school, these pupils are asked to consider what evidence they have managed to collect and other information they might like to have to help them understand more fully the environment.

This is one of the basic activities that could be followed by the art teachers in Malaysia to develop students' understanding of and sensitivity to, the environment.

Baynes (1982, p.93) gave further comprehensive opinions about the role of art and how art education could merge with other disciplines as a contribution to increase student consciousness of their environment. He pointed that art should be seen like languages or numbers, as a means of education rather than as an end in itself. He stated learning art is not just to create little painters and sculptors, but with helping children to participate in the kinds of thinking, in the experiences and understanding that art has to offer everybody. He said that art could provide a way of studying the environment that offered something unique: something to complement the ways of study coming from the natural and social sciences. He did not believe that art could do this simply through the activity of making pictures of the places where children live. He recommended that art education abandon the prevailing views that art education was about painting pictures and accept that it has the potential to provide a way of studying the environment that both complements and is distinct from the natural and social sciences. Art educators need to take up a more deliberately educational stance. Art educators had to develop new ways of studying which placed less emphasis on production and look for new links across the curriculum.

Teachers need to show respect for the rich diversity of the world's environments and for children's personal and direct responses to them: Children should be encouraged to develop an understanding of their own locality as well as mankind's broader achievements. There are basic questions which people can ask about their surroundings wherever they live and education can and should help children to realise that the questions exist. In every culture, environmental education has to formulate and confront the following fundamental questions:

What was the world like in the past?
What is it like now?
How did it come to be the way it is?

What is my relationship to this changing world?
How can I understand my relationship to it?
How can I take part in shaping its future?

(Baynes, 1982, p.45)

Baynes claimed that environmental education cannot be the sole responsibility of any single subject discipline. It must be multi-disciplinary. It must involve, for example, history, geography, natural science, architecture and planning. In the immediate past, environmental studies have shown an imbalance in two important ways. They have concentrated on nature at the expense of the man-made world and they have emphasised the natural and social sciences at the expense of the arts and humanities. This imbalance now requires correction.

2.4 The contribution of this literature in the context of Art Education in Malaysia (conclusion)

The significant role of art in education and society as mentioned in this chapter could contribute to a model of future development of Art Education in Malaysia as discussed in Chapter 8 of this thesis. The views of scholars such as Eisner, Mbahi, Ornstein, Gardner, Martel, Allison, Baynes and Utsumi gave worthwhile hints for the importance of art education in the school curriculum.

Art and design activity could also make people develop an awareness of the visual qualities of their environment and enable them to improve it (Reardon, 1995).

Ornstein (1972), Utsumi (1986) and Martel (1989) concluded with the need for democratisation in education in order to promote the whole potential of human intelligence in education. The skills and the potential of people are different. Some are creative and some are rational. Yet these potential qualities of citizen could contribute something to the development of the nation. The potential of children is not limited to science and mathematics. The examination system is not

the final tool to measure the potential of students. Academic excellence of a first class degree is not a guarantee that people will succeed in life. The concept of education should be global and integrated and there should be no barrier between art and science.

The aim of Malaysian Education 'NEP 1988' (Chapter 1) is to promote the potential of all pupils in all aspects of intellect, emotion and spirituality to all citizens without prejudice or discrimination against any subject in the school curriculum. Art as well science and technology has its own benefits and roles in education.

Therefore, the importance of Art Education in the school curriculum should be promoted in education. This study of the environment of good practice in Art Education in Malaysia could contribute to giving more relevant answers to the issues in art education that were discussed in Chapter 1 and indicate pointers for future development of Art Education in Malaysia as discussed in Chapter 8.

CHAPTER 3

AIMS AND METHODOLOGY

3.1 Overview: about this chapter

This investigation had three aims, which were approved by the Research Degrees Committee at De Montfort University in 1995 and 1996. Interviews and questionnaires were conducted with 16 and 17 year old secondary school students, teachers, principals, curriculum planners, artists, designers, policy makers and other professionals in order to identify their understanding of the value of art in education and good practice in education. Five schools with different approaches in Art Education were involved in case studies in order to identify in detail the factors for the environment for good practice in Art Education. Observation of students learning art in the classroom, art activities, art infrastructure, students' works of art, school landscape and environment also took place. 328 respondents were involved in interviews and 418 respondents in questionnaires (1995 and 1996). A direct and indirect approach (direct and indirect questions, observation and asking a third party) were used in this investigation.

3.2 The aims of the study

AIM 1: To identify students' and professionals' (teachers, principals, lecturers, curriculum planners, artists, designers and policy makers) understanding of the value of art in education and society.

AIM 2: To identify the factors which enable good practice to exist in Art Education in the secondary schools curriculum.

AIM 3: To contribute to a model for the future development of Art Education in Malaysia.

3.3 The basic assumptions

The aims and research questions were based on several assumptions as follows:

- The existence of theoretical elements and a folio in the new Art Education could increase students' understanding and appreciation of art.
- The aims and values which are expressed in NEP and Vision 2020 are relevant to the role of Art Education at school.
- Intellectual, social, cultural and physical elements could influence good practice in Art Education.

3.4 Aims and methodology

(Refer to Figure 8)

3.4.1 AIM 1: The value of art in education and society

The first part of study investigated student choice of Art Education in the school curriculum and people's understanding of the role and value of art in education, society and the nation. How could this value be learnt systematically through the education process in the quest for educating people to understand and use the benefits of art in their culture, environment, career and life-long activities? These views could contribute to the policy of art planners, art implementers and principals allowing them to see art from various angles and from a wider perspective.

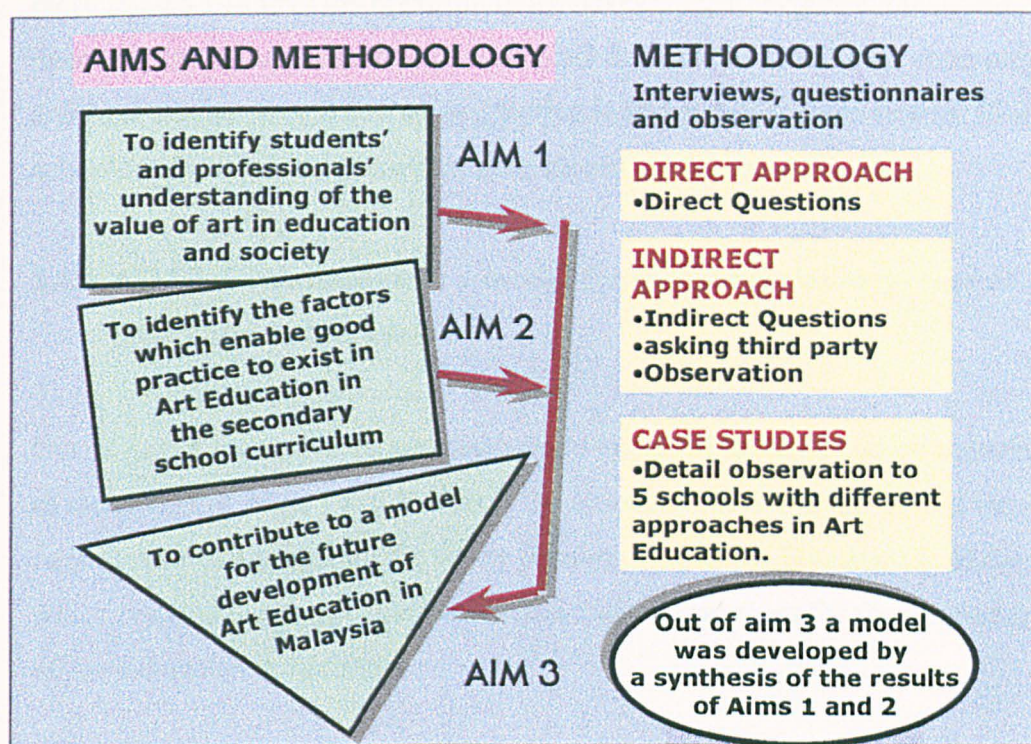


Figure 8: Aims and methodology

Interviews were considered to be a relevant method to examine these phenomena. Secondary school students, teachers, principals, lecturers, curriculum planners, artists, designers, policy makers and other related professionals in Malaysia were involved in the interviews.

A direct and indirect approach was used in order to find out the value and the environment for good practice in Art Education. How far are they (students, teachers and principals) truthful in relation to the questions asked? (Refer to Figure 12).

3.4.2 AIM 2: The factors which enable good practice to exist in Art Education

The second part of the study investigated the factors which enable good practice to exist in Art Education in the secondary school curriculum. Understanding

these factors will give the opportunity for developing strategies in the future development of Art Education in the school curriculum. Interviews, observation and case studies were found to be effective in investigating these factors. Five schools with different approaches were investigated in case studies.

3.4.3 AIM 3: Contribution to a model for the future development of Art Education in Malaysia

Out of Aim 3 recommendations were made which were developed by a synthesis of the results of Aims 1 and 2. This is the climax of the investigation and the contribution of a model for the future development of Art Education in Malaysia, which resulted in several conclusions and recommendations for the development of Art Education in Malaysia.

3.5 Major steps in planning and implementation the research

The process of planning and implementing research was based on several models of scholars such as Mager (1984, 1989), Cohen and Manion (1980), Cryer (1996) (refer to Figure 9) and the researcher's own previous experiences in teaching and researching in Art Education. The steps involved with planning and implementing this research were divided into five stages:

- Analysis of the background issues to the study of Art Education in Malaysia.
- Designing the plan of the research.
- Implementation of the pilot study and main research.
- Analysis and interpretation of results.
- Conclusions and recommendations.

MAJOR STEPS IN PLANNING AND IMPLEMENTING THE RESEARCH

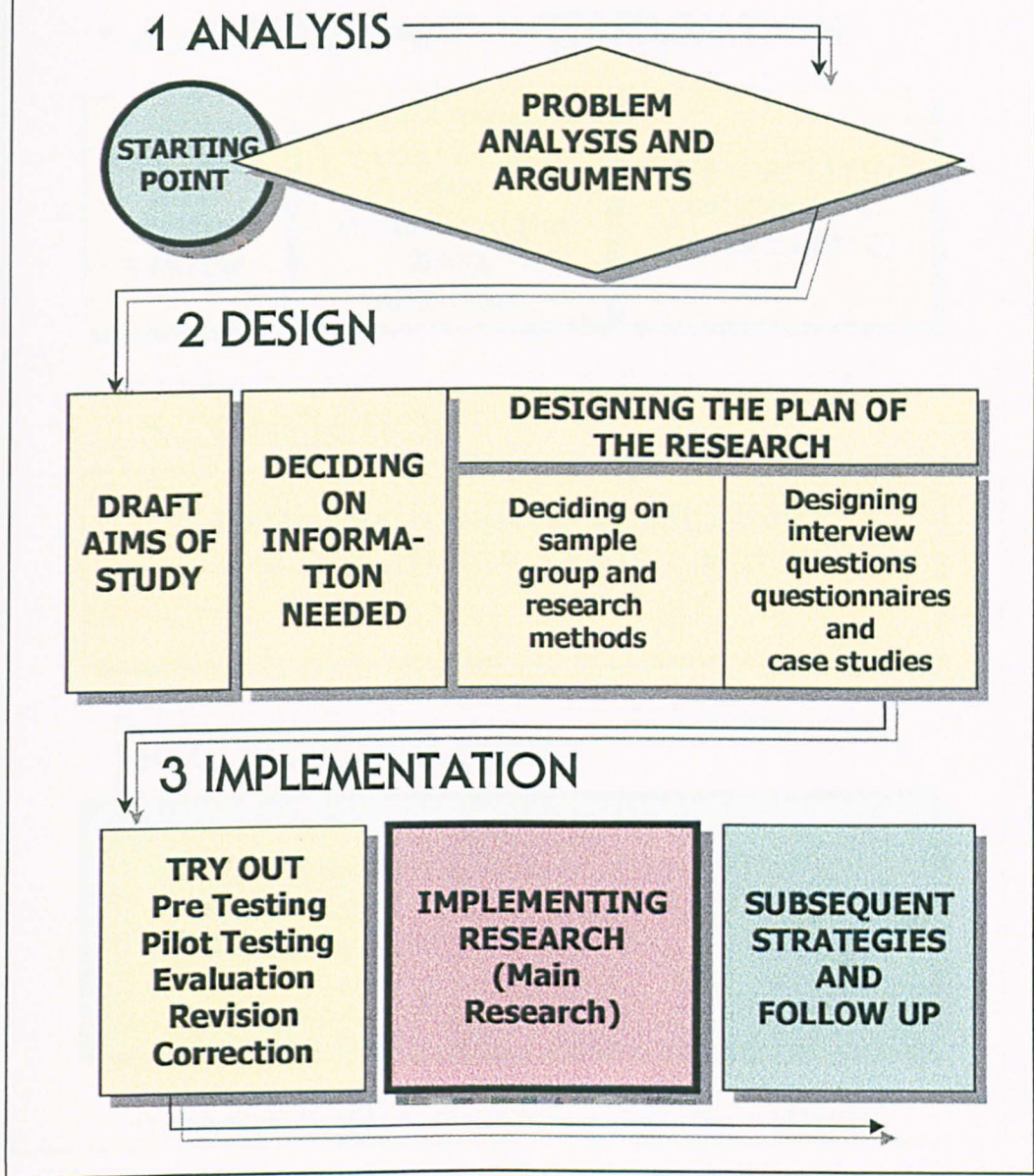
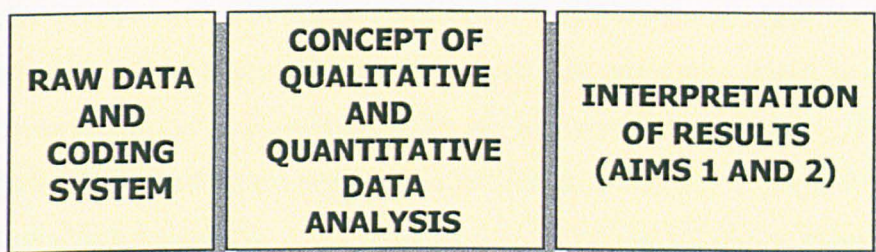


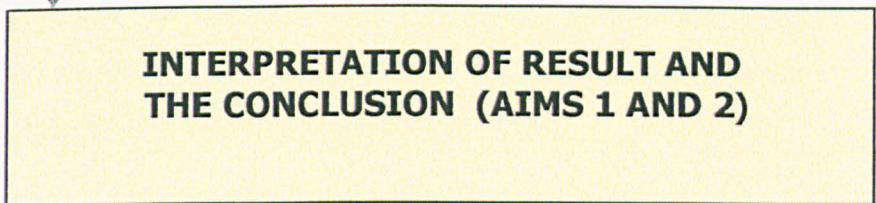
Figure 9: Major steps in planning and implementing the research

MAJOR STEPS IN PLANNING AND IMPLEMENTING THE RESEARCH

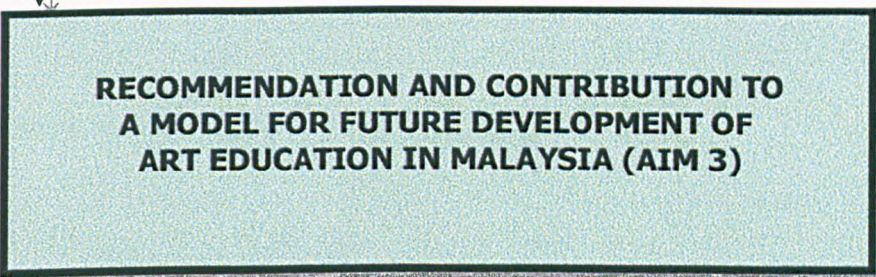
→ 4 ANALYSIS AND INTERPRETATION



↓ 5 CONCLUSION



↓ RECOMMENDATION



This model based on Mager (1984,1989), Cohen and Manion (1980), Cryer (1996) and researcher's own previous experiences.

Continuation of Figure 9: Major steps in planning and implementing the research

3.5.1 Analysis of the background issues to the study

3.5.1.1 Starting point and issues about Art Education in Malaysia

The planning of this research started with some existing knowledge about Art Education in Malaysia, including several theories and concepts regarding the value of art in general (Chapters 1 and 2). Art Education has been found to be marginal to the mission of Malaysian secondary schools as stated by academic scholars such as Nazli Abbas (1992); Abdul Shukor Hashim (1992,1993); Alias Muda (1982) and the present researcher (Mustafa Ghazali, 1990,1992,1993). Several issues included: What are the reasons for Art Education being marginal to the mission of the schools? What do people understand about the value of art in education and society? Is there any evidence of achievement in Art and Design Education which one can really trust? Is there any evidence about the environment for good practice which could be a model for future development of Art Education in the school curriculum?

In response to these questions the researcher decided to investigate people's understanding of the value of art in education and society, and the factors which enable good practice to exist in Art Education.

3.5.2 Designing the plan of the research

3.5.2.1 Deciding on information needed

In order to achieve the aims of the study, appropriate action was taken. This included: reviewing the existing information in the field through journals, theses and books with the purpose of planning the structure of questions, their content and wording.

Besides that, tabulation for implementing the survey was drafted. The structure of the programme was analysed and the sampling involved in the survey was

determined. Resources involved in the survey, including time and finance were also planned.

Application for implementing the survey was submitted to the Ministry of Education (MEM) in order to get permission to do the survey. All necessary and related documents involved in this survey including draft questionnaires and the list of respondents and the organisation involved had to be enclosed together with the application form. This is a regulation from the Ministry of Education for research which involved schooling and education organisations. The main survey could only be done after all the above processes had been completed and permission from the Ministry of Education or related organisations involved had been granted.

3.5.2.2 Draft of research modules (deciding on sample group and designing research methodology)

16 and 17 year-old secondary school students and professionals including teachers, principals, lecturers, curriculum planners, policy makers, artists and designers were selected as being the group to be involved in the survey and interviews.

► Why choose these students and professionals?

Students, teachers and principals are directly involved with teaching and learning and they were asked about their views on the value of art in education and how they have promoted art at school.

Apart from them, other related implementers were also asked in this investigation including art lecturers at teacher training colleges, lecturers of art and design, artists and designers (who were given an opportunity to ask questions about the potential of art at school regarding future education and career options on the job market). Curriculum planners are the people in-charge and they plan the art

curriculum for school education. They were asked about their points of reference in planning and how sensitive they were to the value and the issues of Art Education in the school curriculum. Policy makers at the Ministry of Education are the decision-makers in the process of implementing education. They have the power to decide on and implement the education policies. They were asked the reasons which influenced them to accept or reject art at school.

Why choose interviewing?

Besides these professionals, the researcher also interviewed other professionals like geologist and architect, to find out their understanding of the value of art in education and how sensitive they were to art in school. These people could contribute to the policy of art planners and art implementers allowing them to see art from various angles and from a wider perspective. These professionals also gave views on the environment and the factors which enabled good practice to exist in Art Education at school. (Refer to Figure 10).

SAMPLING (SURVEY) AND OBSERVATION	
QUESTIONNAIRES AND INTERVIEWS	OBSERVATIONS
<p>SECONDARY SCHOOL STUDENTS</p> <p>Student taking art in MCE (STA) Student not taking art MCE (SNTA)</p> <p>PROFESSIONAL</p> <p>Art Teacher (AT) Non Art Teacher (NAT) Principal (P) Trainee (TR) Art Lecturer (AL) Curriculum Planner (CP) Officer (OF) Artist and Designer (AD) Decision/Policy Maker (PM) Architect/Geologist</p>	<p>Teaching and learning art</p> <p>Students' works of art</p> <p>Art activities at schools</p> <p>Art infrastructure</p> <p>School Landscape/ Environment</p>

Figure 10: Sampling and obsevation

Interviewing, observation and case studies were identified as major and relevant techniques for this investigation. Besides that the researcher also sent questionnaires to students and professionals in order to get the basic and general views on art in education in Malaysia. The process of analysing data from questionnaires was made through the SPSS programme.

► **Why choose interviewing?**

The reason for choosing interviews was to get relevant information and have direct verbal interaction with individuals, in a method where the opportunity for asking questions was extensive and the rate of return was good (Cohen and Manion, 1980 p. 241). Interviews have been found to be a very effective methods to investigate the situation and the condition of education in the school curriculum in all aspects; especially when the investigation has been conducted using teachers, principals, lecturers, curriculum planners and policy makers.

Cohen and Manion (1980) claim,

The research interview has been defined as a two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives of systematic description, prediction, or explanation. It is an unusual method in that it involves the gathering of data through direct verbal interaction between individuals. In this sense it differs from the questionnaire where the respondent is required to record in some way his responses to set questions. (p.241).

They pointed out that another advantage with the research interview is that it allows for greater depth than is the case with other methods of data collection, and gave opportunities for response-keying (personalisation).

Borg and Gall (1989) state:

As contrasted with the questionnaire, which provides no immediate feedback, the interview permits you to follow-up leads and thus obtain more data and greater clarity. The interview situation usually permits much greater depth than the other methods of collecting research data. A serious criticism of questionnaires studies is that they are often shallow, that is, they fail to probe deeply enough to provide a true picture of opinions and feelings. (p.446).

Cohen and Manion (1980) also stated that the interview may serve three purposes as a distinctive research technique:

Firstly, it may be used as the principal means of gathering information having direct bearing on the research objectives. As Tuckman (1972) describes it: 'By providing access to what is "inside a person's head", [it] makes it possible to measure what a person knows (knowledge or information), what a person likes or dislikes (values and preferences), and what a person thinks (attitudes and beliefs)...

Secondly, it may be used to test hypotheses or to suggest new ones; or as an explanatory device to help identify variables and relationships. And thirdly, the interview may be used in conjunction with other methods in a research undertaking. In this connection, Kerlinger (1970) suggests that it might be used to follow up unexpected results, for example, or to validate other methods, or to go deeper into the motivations of respondents and their reasons for responding as they do. (p.243).

In this research the researcher found that relevant and unexpected information was collected in interviews with students and professionals. In certain cases, when the interview was carried out informally, interesting information, about the status of Art Education was a contentious topic for the art teachers.

► Why choose questionnaires?

In addition to interviews used as a major technique in this survey, the researcher also sent questionnaires to students and professionals. Although questionnaires cannot give the in-depth knowledge necessary to conduct high-quality surveys (Borg and Gall, 1989, p.423), they can offer basic views regarding the status and the value of art in education for the purpose of this investigation.

Five hundred questionnaires were sent to fifteen schools in Malaysia in 1996 and 418 (84 per cent) were returned. The number of questionnaires returned from the students, teachers and principals was encouraging (hopefully because this research was permitted by the Ministry of Education), but numbers returned from other professionals like lecturers, administrators and designers was disappointing. This indifferent attitude to questionnaires was highlighted by Tuckman (1972) in his studies: 'the rate of return in questionnaires is always poor'. However, this situation did not significantly affect this research because the researcher was more concerned with interviews and case studies and tried to reach as many professionals as possible with a set of structured and open-ended questions.

► **Why choose case studies?**

The observation of the characteristic of an individual, a clique, a class or even a community in the schools selected was necessary for the researcher to potentially identify the factors which enable good practice to exist in Art Education in secondary schools in Malaysia.

The case study method can probe deeply and analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalisations about the wider populations to which that unit belongs (Cohen and Manion, 1980, p.99). But case studies are not necessarily representative of a wider population. They may be examples of the good practice or just unusual in some way.

Langrish (1993, p.10) points out that using case studies involves looking for pattern, finding exceptions, exploring differences and searching for causes. He also listed the three fold strengths of the case study approach. Firstly, cases add detail to previous known phenomena. Secondly, they discover new phenomena, and thirdly, they can refute existing notions such as the importance of a detailed design brief in the process of new product development.

The schools chosen as case studies were:

- Vocational (Students with special needs) Secondary School, Shah Alam (SMVPK)
- Raja Zarina Secondary School, Klang (SMRZ)
- Seri Aman Secondary School, P Jaya (SMSA)
- Tun Tuah secondary School, Melaka (SMTT)
- King Edward VII Secondary School, Taiping (SMKE).

These schools were found to have implemented different approaches of good practice in Art Education in their school curriculum. Although they may not be representative of a wider population, they were examples of good practice or were unusual in some way. Looking at these schools closely through the case studies (in 1997), views were given on how art can be appreciated and function in the school curriculum.

3.5.2.3 Designing interview questions and questionnaires

The design of the interview questions and questionnaires was based on literature reviews and previous research like Barnes (1989); Tangle (1991); Eisner (1989); Fryer (1989); Gardner (1982); Lindstrom (1994); Macdonald (1991); Mbahi (1990); Reardon (1995); Steers (1990, 1993); Allison (1972, 1982); Baynes (1975, 1982); Ahmad Sarji Hamid (1995); the Malaysian philosophy of education and The Malaysian Vision 2020. The researcher's own previous experience in teaching art and art activities also helped him to produce and enrich the process of question building. The investigation in 1995 and pilot study helped the researcher to improve and construct other appropriate questions for the investigation in 1996 and 1997. The structured interview, semi-structured interview and unstructured interview were used together or separately depending on the situation, mode and purpose of interviewing (refer to Figure 11). Indirect questions were formed regarding student choice and the status of art in the school

curriculum. Direct questions were formed regarding students’ and professionals’ views of the value of art in education and society (refer to Figures 12, 13, and 14)

RESEARCH METHODOLOGY			
METHODS		PURPOSE	ANALYSE
QUANTITATIVE QUESTIONNAIRES Structured Semi Structured	QUALITATIVE INTERVIEWS Structured Semi Structured Unstructured	Strict questions ↓ Free-range conversation	ANALYSATION INTERPRETATION . Content . Concept . Frequency . Correlation CONCLUSION
	(CASE STUDIES) INTERVIEWS OBSERVATIONS Non-participant observation	↓ • Ask • Look • Record	

Figure 11: Methods, purpose and analysis of data

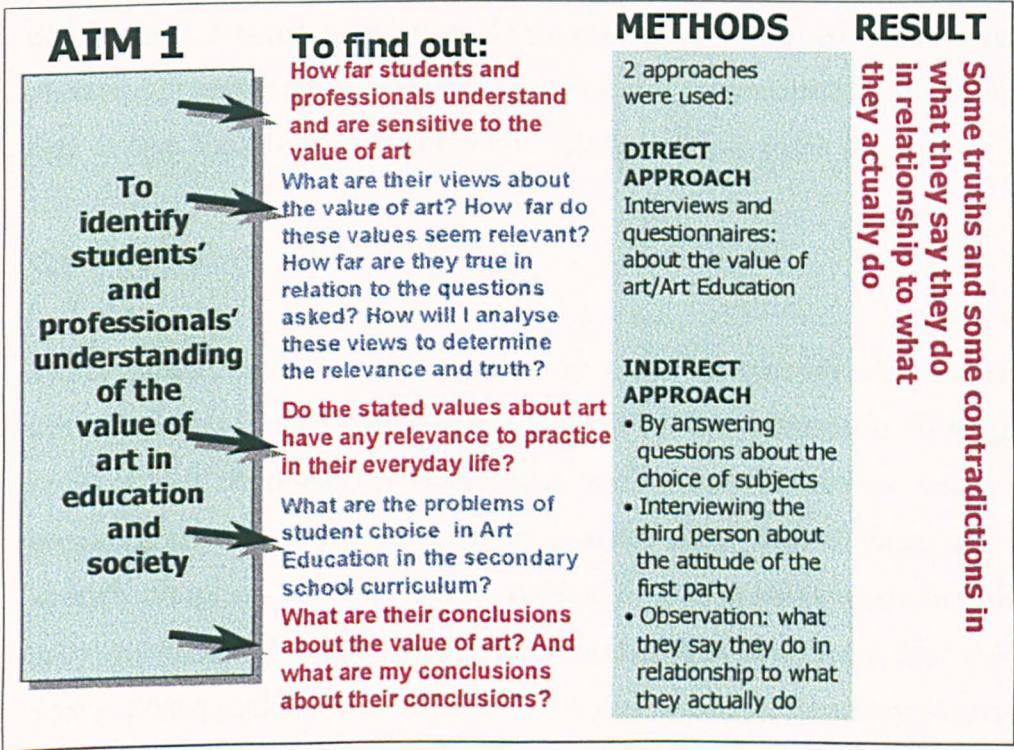


Figure 12: Direct and indirect approach in interviewing

► **Open-ended questions and unstructured interview**

Open-ended questions were used a lot in this research in order to get views about the condition and the value of art in education. This technique supplies a frame of reference for respondents' answers, but puts a minimum of restraint on the answer and their expression. Cohen and Manion (1980, p.247) referred to the work of Kerlinger (1970) who stated:

These techniques are flexible: they allow the researcher to probe so that he may go into more depth if he chooses, or clear up any misunderstandings. They enable the researcher to test the limits of a respondent's knowledge; they encourage co-operation and help establish rapport; they allow the interviewer to make a truer assessment of what the respondent really believes. Open-ended situations can also result in unexpected, unanticipated answers which may suggest hitherto unthought-of relationships or hypotheses.

In order to get more flexibility and freedom in an interview, the researcher also used the 'unstructured interview'. In this type of interview, the researcher does not employ a detailed interview guide but has a general plan and usually asks questions or makes comments intended to lead the respondent towards giving data to meet the interviewer's objective. (Borg and Gall, 1989, p.453).

Questionnaires

The researcher found that it was not easy to design the questionnaires for the school students which would also be answered by the professionals. Through a series of tests, the researcher succeeded in making simple questions, with a simple choice of answer such as, 'strongly agree/ agree/ neutral/ disagree/ strongly disagree'. The respondents could easily give answers based on their daily experiences, however, they sometimes needed to think about their choice. Some of the questions were designed in a positive form but the respondents did not necessarily agree with those statements.

For example:

‘Art Education is given high priority in LSA’

(The majority of respondents ‘disagreed’ with this statement)

Some of the questions looked simple but the respondents needed to think before giving their choice of answer. For example: ‘Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading’. The students could answer this question as a result of their everyday experience in the classroom. They did not necessarily agree or disagree with this statement. But they had to think how far this statement was true in their everyday experience in the class. The majority of them agreed with this statement.

3.5.3 Implementation of pilot study and main research

3.5.3.1 Pilot Study

Malaysian students at De Montfort University and University of Leicester tested the draft of the questionnaires in 1995 in order to find out how clear the questions were for the respondents.

The pilot study was conducted in three schools in Klang Valley, Kuala Lumpur in July 1995. Seven art teachers and 62 students were involved in this testing. One of the art teachers had experience in art curriculum revision and three teachers had experience as key persons for Art Education at state department level.

Interviews

The interviews were conducted in-groups and individually in order to identify any errors in the structure of interview questions. The questionnaires were given to the students who were not involved in interviews in order to achieve spontaneity in answering the questions. The pilot study was conducted and

maintained a neutral stance on all questions to avoid biasing the responses. The pilot study succeeded in improving the structure of the questions in some aspects as described below:

- succeeded in improving the structure of the questions in terms of vocabulary error and terminology
- succeeded in improving the translation from English to the Malay Language
- succeeded in identifying the difficulty level of the questions (the difficult questions were modified later or were not employed in the study)
- succeeded in identifying and modifying the questions with double meaning, double negatives and overlapping questions
- succeeded in checking and identifying the respondents' understanding of questions and respondents' reactions to the interview
- succeeded in getting a brief view of the research investigation by the respondents.

The researcher used a tape recorder on several occasions in interviews (in the pilot study and in later interviews) in order to get completed data from the respondents. The use of tape recorders has several advantages in recording interview data for research as claimed by Borg (1989):

Most important perhaps is that it reduces the tendency of interviewers to make an unconscious selection of data favouring their biases. The tape-recorded data can be played back more than once and can be studied much more thoroughly than would be the case if data were limited to notes taken during the interview. It is also possible to reanalyse the taped interview data to test hypotheses not set up in the original study. (p.455).

Observation

Besides the interviews the researcher also observed the behaviour of students learning art in the classroom, art activities in schools, art infrastructure, school landscape and environment in order to find out how far the value of art was implemented practically in schools. An indirect approach was also used in this

research in order to find out the true value of art and the environment for good practice in Art Education. Some art teachers claimed that they had done a lot of things to promote art at school, when actually they had done little. This was proved by the condition of the art room, resources, and the standard of decoration in schools. These observations became a guideline for the researcher to do case studies in research later on and succeeded in getting an understanding of some important issues in Art Education in Malaysia.

3.5.3.2 Evaluation, revision and correction

The researcher had to improve the interview questions to make the respondents comfortable in answering the questions, especially when he found many students, even teachers, could not and did not answer the questions. The new questions were based on the latest/current issues in Art Education in Malaysia which were read at the time the pilot study was being conducted. (Refer to the interview questions, Figures 13, 14 and the questionnaires in Appendix III).

Questions for Interview

Aim 1

To identify students, teachers and principals views of students choice, the value and the importance of Art Education in the school curriculum

The questions asked referred to the interviewees situation, mood and the interviewees background. The common questions as stated below:

STUDENTS

- Do you like art as a subject? Why/Why not?
- How do you rate art in comparison to other subjects?
- How do you feel about the quality of art teaching?
- What is the attitude of your art teacher, non art teacher and your principal toward Art Education at your school?
- What is the attitude of your families and friends towards art?
- Does your art teacher tell you about available courses and careers in art?
- Can you tell me some careers in art?
- Do you think that art is important in education?
- What factors influenced your choice to take/not take art for MCE?

ART TEACHERS

- Do you really like teaching art?
- To what extent do you believe in art?
- What do you think the status of Art Education in school is?
- What factors do you think influence student choice in Art Education for MCE?
- Do you encourage your students to take art in MCE? If so, why?
- Do you think that science and technical students should learn art in the school curriculum?
- What is the attitude of your art students in the classroom?
- What is the attitude of non art teacher and your principal toward this subject?
- Do you feel that your art classroom is very equipped?
- How do you show art is important in your teaching?
- In what ways do you publicise art in your school?
- Do you think that our present curriculum (Art Education) is lacking in some respect?

PRINCIPALS

- What is your opinion of art in the school curriculum?
- Do you think that art is important in the school curriculum?
- What is your opinion of your art teachers?
- Do you encourage your students to take art in MCE?
- Do you think that science and technical students should learn art in the school curriculum?
- Do you think that art and design have future prospects in Malaysia?
- What is your suggestion in order to improve Art Education in future?

CURRICULUM PLANNERS

- How do you rate the importance of art compared with other subjects in this Curriculum development Centre?
- What are the aims of the art curriculum?
- What methods are used to revise the art curriculum?
- How do you ensure that the aims will be achieved?

Figure 13: Student choice in Art Education for MCE (interview)

Questions for interview

Aim 1

To identify students and professionals understanding of the value of art in education and society

The questions asked referred to the interviewees situation, mood and the interviewees background. The common questions as stated below (The questions were designed based on literature reviews)

- What do you know about art?
- Do you think that Art Education is important subject in the school curriculum?
If so, why?
- What do you think about the value of art in education?
- Do you think that learning art can contribute to develop the potential of individual? If so, how?,
- Do you think that art has contribution in education, society and nation?
If so, how?
- Do you think that learning art can increase you appreciation and knowledge of aesthetic value? If so, how?
- Do you think that art has a value in your everyday life?
- How do you succeed in applying the knowledge of aesthetic values to your everyday life?
- Do you think that learning art can contribute to the development of individuals who are creative, imaginative and innovative? If so, how?
- Do you think that learning art can make you appreciate the environment and enable you to improve it? If so, how?
- Do you think that learning art can make you sensitive to the beauty of nature?
If so, how?
- Do you think that learning art can make you appreciate your cultural heritage?
If so how?
- Do you think that learning art can raise your appreciation of our common culture and heritage in a multicultural society
- Do you think that Art Education can contribute to the development of individuals who have a sense of pride and love of their nation?
- How do relate art and design to the industrial world?
- Do you think that Art Education can contribute to the development of future generation of the country who will be sensitive, creative, imaginative and innovative? If so how?
- Do you think that art and design have wide future in Malaysia? If so, how?
- Do you think that the understanding of these value of art have in education can develop art at school in a good practice? If so, how?

Figure 14: *The value of Art in Education (interview)*

3.5.4 Implementing the research (main research)

3.5.4.1 Part 1: Conducting the survey (1995, 1996)

Interviews

The first part of the research was implemented in 1995 and 1996. In this investigation 322 respondents were involved in the interviews (structured and open-ended questions).

► Problems encountered during the interviews

The interviewees wanted to present themselves in favourable terms

The interviewees were trying to show that they agreed with certain issues in the interview although in reality they were not very keen to associate themselves with those issues (for example some of the school principals claimed that they were very keen on art at school although in reality they did not give any co-operation in supporting art).

The interviewees wanted to please the interviewer or be accepted by the interviewer

Several interviewees felt that they had to give positive answers to any questions so in that way they could please or be accepted by the interviewer. When the question 'Do you think that learning art can contribute to increasing your creativity?' was asked some of the respondents replied 'Yes' but they couldn't explain in detail what they meant by creativity. To the question 'Do you like art as a subject?' They responded 'Yes' although from their expression they seemed not to really believe this.

The interviewees did not answer the questions

Some of the interviewees did not answer the questions. Some of them liked to talk about their private life more than about issues in Art Education. Some of

them felt threatened making any comment and felt this is a confidential issue. For example some of the art teachers felt reluctant to make a comment about their principal although they knew that the principal did not support art in school.

The interviewees were busy and were not motivated to co-operate

A few principals and assistant principals were not keen to co-operate in the interview for several reasons, like being busy or they weren't interested. The researcher found that these principals didn't give any support to the development of art in school.

The place where the interview was held was not comfortable

The environment was very hot or noisy.

The presence of other people during the interview

In a few cases it happened that the mode of interviewing was disturbed by the presence of other people during the interview or telephone calls.

However, in anticipation of such problems, the researcher employed several techniques, for example; The objective of the research was explained to the interviewees; assurance was given to the respondents that their answers were confidential; the researcher interacted with the respondent as an equal and didn't look down on them; the researcher maintained a neutral stance on all questions to avoid biasing the responses; the researcher used telephone interviews for the respondents who were busy.

The interviewer also observed facial expressions and body language in order to identify truthful answers. The interviewees' expression and the way they reacted in interviews was accounted for and observed in order to assess how far they gave truthful statements in relation to the question asked and their relation to:

- what the non art teachers said about the art teachers in the schools
- what the majority of art teachers felt about their principal's attitude towards art in school

- what the principal thought about his/her art teachers in the classroom
- what the students thought about their art teachers
- how far the school environment suggested that learning art increased people's appreciation of the environment, and also
- what the interviewees said in relationship to what they actually did.

► **Language of interview and translation process**

Most of the interviews were conducted in the Malay Language. Although the interviewees (professionals) could communicate in English, they were more comfortable delivering their ideas in Malay. The interview conversation data was translated into English with several phases in order to get a correct translation.

Firstly: Some statements of translation were read and analysed by Malaysian friends who were doing a Ph.D. in English at Leicester University, UK.

Secondly: The full English text of the interview statements was posted to the interviewees and they were asked to confirm and correct their statements. They were also asked/invited to give extra answers. They were given a length of time (normally two months) to make the corrections and confirmation.

► **Follow up: sending reminders and letters of thanks**

To get back the questionnaires reminders were sent to the respondents. Schools were also reminded to send back the related forms (including detailed results and the percentage of students taking art yearly) which were not able to be completed during the interviews. Most of the schools sent back these forms.

As appreciation to their (professionals) commitment to the research, letters of thanks were sent to all these organisations and individuals with the hope of contacting them again for co-operation in the future and it was explained that their participation and their contributions were contributions to the future development of Art Education in Malaysia.

3.5.4.2 Part 2: Case studies 1997

The existence of a small number of schools with more positive approaches to Art Education from the majority surveyed (in the first study in 1995,1996) also offered the opportunity to look at them closely through case studies (in the second study in 1997) in order to observe in detail the factors which enable good practice of Art Education to exist in these schools.

► The case studies

- a) Vocational Secondary School, Shah Alam (SMVPK)
(Students with special needs)

There are 66 vocational schools in Malaysia (including 2 schools for students with special needs) which provide for students who have completed the Lower Secondary Assessment (LSA). The focus of vocational education is on the preparation of students as semi-skilled workers for the agricultural, commercial and industrial sectors with the intention of providing basic knowledge and skills so that the students are adaptable, flexible and trainable for the world of work (MEM, 1993). Hardly any vocational schools offer Art Education except Shah Alam Vocational Secondary School (Students with special needs) (SMVPK). SMVPK implemented art in a very efficient way with the policy of developing students' skills and knowledge in art and design and preparing them for the job market.

Art Education became a major subject in the school curriculum. Students could specialise in fine art, graphic design, photography, textile design, ceramics and industrial design. The art infrastructure, workshop and the art studio was very well designed and equipped. There were eight graduate art teachers who specialised in a variety of specialisations in art and were employed to teach art at this school. This school was successful in producing students who had skills in art and design and enabled them to get jobs in art and design after school (form

five). Even one of the ex students succeeded in opening their own company in advertising in Shah Alam.

b) Raja Zarina Secondary School, Klang (SMRZ)

This school succeeded in developing art as a part of life in school. The cleanliness and the beauty of the school environment was given high consideration by this school community. The school became a garden and home. The principal, art teachers and students of this school believed that learning art could make students become more broad-minded and an understanding of art could increase sensitivity and appreciation to the nature and environment. The quality of the students' work in art was good. Student achievement in art at MCE level was high. This school won the second prize in the school environment competition in 1993 in Malaysia.

c) King Edward VII Secondary School, Taiping (SMKE)

Art Education was identified as successful in this school in terms of examination results and students' attitudes and understanding towards Art Education. A new principal took over in March 1995. This school, therefore, provided the extra opportunity to pursue questions relating to the effect of the principal on the status of Art Education.

d) Seri Aman Secondary School, Petaling Jaya (SMSA)

e) Tun Tuah Secondary School, Melaka (SMTT)

The researcher was informed by the Ministry of Education that these schools (SMSA and SMTT) were applying good practice or were rather unusual in their practice of the school curriculum. SMTT and SMSA succeeded in developing their students' views regarding the prospect of art in economics and also career prospects in art and design.

Besides the case studies at these schools, the researcher also made interviews and observation of the achievement of one art teacher, Mr. Syed Mohamad who succeeded in introducing ceramic art and its potential to his students and community. Mr. Syed Mohamad was not from any of these five schools. This is a special case study investigating the performance of an art teacher. He was not only successful as an art teacher but also as a ceramic artist and at the same time was given a grant by the local state council to open an industry in ceramics.

► **Observation and interviews in case studies in 1997**

The general experience of the interviews and observations in 1995 and 1996 became a guideline for doing the case studies in 1997. The basic observations which were done in some of these selected schools in 1995 helped the researcher to find out in detail what actually happened in 1997. For example, did the schools still maintain good practice?

The researcher found that some of the schools had gained new principals since the previous visit in 1995. Almost all of the principals and their assistants in these case studies were interviewed.

In order to get a natural picture of learning art in school (survey and case studies); the researcher sometimes took the opportunity to visit the classroom without telling the art teachers in advance. In certain circumstances the researcher participated by helping teachers in the classroom in order to avoid students feeling that they were being observed by a stranger.

A series of interviews (formal and informal) was made not only with the art teachers or students but also with others members of the school community including the school gardeners. Sometimes informal interviews gave more interesting and realistic answers for use in the investigation than did the formal ones. Beyond that, the researcher sometimes visited some of the art teachers'

houses in order to find out how true was their claim that they were practising the value of art in their everyday life.

What people actually did and talked about in school regarding art was observed, questioned, analysed and interpreted in order to find out the factors which enable good practice to exist in Art Education.

When the principal and the art teachers claimed that learning art increased students' appreciation of the environment, this attitude was observed in order to find out how much they appreciated the physical environment of the school and did they have any issues about improving. The students' attitude toward cleanliness in the classroom, even the school laboratory was also observed.

When many teachers (including non-art teachers) claimed that they were very pleased about the attitude of the school principal towards art in school, these principals were investigated and interviewed about the factors which made him/her interested in or believe in Art Education as a subject at school. What was their background in art and how had these principals showed their support towards art in school?

The teachers' background, education, qualifications, activities and experience in art and teacher motivation were also studied among the art teachers who succeeded in showing the importance of art in school.

The students' knowledge of art, the influence of locality, the role of art resources, parent motivation and support and the examination strategy was also investigated when it was apparent that they had a role in enabling good practice to exist in Art Education.

3.5.5 Analysis and interpretation of results

The findings of the survey and case studies were analysed and interpreted (Chapters 4, 5 and 6) in order to make the conclusion of studies (Chapter 7). The researcher used SPSS (Win'95) to analyse the questionnaires data and concept/content interview to analyse the interviews data.

CHAPTER 4

STUDENT CHOICE IN ART EDUCATION AND UNDERSTANDING THE IMPORTANCE OF ART EDUCATION IN THE SCHOOL CURRICULUM

4.1 Overview: about this chapter

Three major topics are discussed in this chapter:

- 1) The reasons why students are taking or not taking Art Education at school.
- 2) The terms and curriculum content of Art Education in secondary schools.
- 3) The lack of understanding of the value of art in education and its implication for the status of art in the school curriculum.

The investigation is into the factors which influence student choice in Art Education in the secondary school based on students', teachers' and principals' views in Art Education. Further discussion about the curriculum and status of Art Education in the school curriculum was also based on other respondents such as art lecturers, curriculum planners, artists, designers and policy makers.

Twenty two schools were visited in 1995-1997 (5 case study schools in 1997). Interviews were implemented with students taking art (STA), students not taking art (SNTA), art teachers (AT), non-art teachers (NAT) and principals (P). Some of the quotations in this chapter and other chapters were given names with

permission by the respondents. Some remained confidential as some respondents don't want their name to be published (they will replace with Mr/Ms RU; MW; TA; YY; SM; X; SY; NY; RWN or IB).

In 1996, 500 questionnaires were sent to fifteen schools in West Malaysia. 418 questionnaires were returned. The questionnaires were also sent to 80 art lecturers at universities and teacher training colleges and 6 questionnaires were returned. Most of the data in this chapter about lecturers', artists', designers' and curriculum planners' views of the importance of art in education was based on interview analysis. The total number of questionnaires analysed in this chapter is 418 and the data analysis for interviews was based on 322 interviewees (38 interviewees in Chapter 5). The respondents who participated in the interviews are different from the respondents answering the questionnaires in order to obtain an independent set of views about student choice and the value of art in education. (Refer to Table 5).

The response given by the students who answered the questionnaires regarding their choice of art in the Malaysian Certificate of Education (MCE) seemed to avoid giving a negative response to the questionnaires. The students who participated in interviews gave a more realistic idea about factors of student choice in MCE and disagreed in some circumstances with the actual nature of implementing art at school. (Refer to Table 6).

The investigation of the factors which influenced student choice of Art Education in MCE was a basic strategy to find out what students, teachers and principals really think about the importance of this subject and its value in education. What are the reasons for art stream students being encouraged to take art, whereas the others (science and technical students) did not have much opportunity to take art in MCE? What is the value of art to these different students? Does Art Education have no relationship to science and technical subjects? Also what is the implication of these conditions on students' ambition, status of art and education as a whole?

This is the indirect approach in order to establish an early picture regarding people's perception of the importance of art in education and society.

The majority of respondents were not satisfied with the implementation of Art Education at school. They claimed that Art Education has not been given its rightful place in education. This investigation also found that teaching and learning art is not for its value in education but for the examination strategy. The implementation of Art Education in the Integrated Secondary School Curriculum (ISSC) did not succeed in increasing the status of art in the school curriculum. The aims and objectives of Art Education in ISSC (refer to Chapter 1) were not met in its implementation. The lack of understanding of the value of art, art infrastructure, a lack of qualified art teachers, the attitude of the school principals towards Art Education and the attitudes of decision makers at a high level in the Ministry of Education in looking at art has had a negative impact on the implementation of Art Education in the school curriculum.

4.2 The objectives of the survey

- To identify the factors which influenced student choice in Art Education in the Malaysian Certificate of Education (MCE) and its relationship to the value of art in education.
- To analyse the implications of student choice for the status of Art Education in the school curriculum.

4.3 The respondents (survey)

(Refer to Table 4)

Art teachers (AT), non-art teachers (NAT), principals (P), students taking art (STA) and students not taking art (SNTA) were asked about the factors of

student choice in Art Education in MCE whereas other respondents such as art lecturers (AL), course leaders (CL), trainees (TR), curriculum planners (CP), officers (OF), artists and designers (AD) and one policy maker (PM) discussed student choice in the context of curriculum development and the role of career prospects in art and design.

TABLE 4
THE RESPONDENTS

QUESTIONNAIRES (1996)

RESPONDENTS		NUMBER
ART TEACHER	(AT)	45
NON-ART TEACHER	(NAT)	45
PRINCIPAL	(P)	18
STUDENT TAKING ART	(STA)	228
STUDENT NOT TAKING ART	(SNTA)	82
Total		418

INTERVIEWS (1995-1996)

RESPONDENTS		NUMBER
ART TEACHER	(AT)	36
NON-ART TEACHER	(NAT)	23
PRINCIPAL	(P)	16
STUDENT TAKING ART	(STA)	117
STUDENT NOT TAKING ART	(SNTA)	75
Total		267
TRAINEE	(TR)	12
COURSE LEADER	(CL)	8
ART LECTURER	(AL)	17
CURRICULUM PLANNER	(CP)	3
OFFICER (MEM)	(OF)	2
ARTIST AND DESIGNER	(AD)	12
POLICY MAKER	(PM)	1
Total		322

4.4 The results

4.4.1 Why are students taking art in MCE?

There were found to be contradictory views in certain questions in the interviews and questionnaires, especially regarding the factors of student choice in art in MCE. The majority of students were found to respond positively to the questionnaires compared to their responses in interviews about the same issues. Students seem to have been controlled in giving answers in the questionnaires. (Refer to Table 5).

TABLE 5

STUDENTS TAKING ART (STA) RESPONDING TO QUESTIONNAIRES AND INTERVIEWS

Respondent: Student Taking Art (STA).

Number (N) = 228 (Questionnaire) 117 (Interview)

STATEMENTS		QUESTIONNAIRES		INTERVIEWS	
1 I like art. It was my own decision to take Art Education for MCE		N	%	N	%
	AGREE	206	90	35	30
	NEUTRAL	13	6	18	15
	DISAGREE	9	4	64	55
	Total	228		117	
2 My parents encouraged me to take Art Education for MCE	AGREE	159	70	12	10
	NEUTRAL	49	21	23	20
	DISAGREE	20	9	82	70
	Total	228		117	
	3 My teacher asked me to take art for MCE	AGREE	79	35	64
NEUTRAL		57	25	18	15
DISAGREE		92	40	35	30
Total		228		117	
4 My art teacher is very hard working and explores the potential of art in education and future careers		AGREE	197	86	35
	NEUTRAL	19	8	27	23
	DISAGREE	12	5	55	47
	Total	228		117	

Two hundred and six (90 per cent) students taking art (STA) who responded to the statement 1 (questionnaire) agreed that the reason for taking art in MCE was because they liked art and it was their own decision. Only 9 (4 per cent) STA disagreed. However, 64 (55 per cent) STA in interviews disagreed with that statement.

Responding to the statement 2 that their parents could encourage them to take art in MCE, 159 (70 per cent) students taking art (STA) who answered the questionnaires agreed whereas 82 (70 per cent) of STA who responded in interviews did not agree.

Responding to the statement 3 'My teacher asked me to take art for MCE', 79 (35 per cent) STA who answered the questionnaires agreed, 92 (40 per cent) disagreed whereas 64 (55 per cent) of STA who responded in interviews agreed. Only 35 (30 per cent) disagreed.

Responding to the statement 4 'My art teacher is very hard working and explores the potential of art in education and future careers'; 197 (86 per cent) students taking art (STA) who answered the questionnaires agreed whereas 55 (47 per cent) STA who were interviewed did not agree. Only 35 (30 per cent) agreed and 27 (23 per cent) neutral. This data showed that the views given by the students taking art (STA) in an interview situation contradicted the views in questionnaires.

Interview

Twenty-nine (81 per cent) of art teachers (AT) in the interviews (refer to Table 6) disagreed with the statement that students are taking art in MCE do so because they (STA) are interested in art. Only 7 AT agreed with that statement. Out of 23 non-art teachers (NAT), 16 NAT disagreed, 5 agreed whereas 2 were undecided. Out of 16 principals, 10 principals disagreed, 3 agreed and 3 were neutral. The views of students in interviews were quite similar to teachers' and principals'

views, regarding the reason for students taking art in MCE. An early conclusion can be made about student choice in Art Education in MCE that the majority of students take art for the exam not because they are really interested in art but because they have no choice.

TABLE 6

TEACHERS' AND PRINCIPALS' RESPONSE TO THE FACTORS OF STUDENT CHOICE IN ART EDUCATION IN MCE (INTERVIEW)

Respondent: Student Taking Art (STA) Number (N) = 117

Statement: 'The majority of students taking Art Education in MCE do so because they are interested in art'

Respondent: Art Teacher (AT) Number (N) = 36
Non-Art Teacher (NAT) Number (N) = 23
Principal (P) Number (N) = 16

	ART TEACHER (AT)	NON ART TEACHER (NAT)	PRINCIPAL (P)
	N	N	N
AGREE	7	5	3
NEUTRAL	-	2	3
DISAGREE	29	16	10
Total	36	23	16

A few examples of quotations from interviews as follows could clarify the attitude of students taking art in MCE.

I am not interested but I have no choice in elective subjects. I have to take Art Education in MCE.
(‘BKR’, Student Taking Art, 1995)

I don’t want to take geography because I don’t understand and it’s difficult. Art is an easier subject. I don’t like drawing, therefore, I concentrate more on craft (carving).
(‘SHN’, Student Taking Art, 1995)

I have been asked to take art in MCE although I am not very interested. I did not take art at LSA level because I was taking Arabic. So, I don’t understand art but I have to take an exam in it.
(‘RBN’, Student Taking Art, 1995)

► The attitude of students taking art in MCE

Interview

TABLE 7

THE ATTITUDE OF STUDENTS TAKING ART IN MCE (INTERVIEW)

Respondent: Student Taking Art (STA) Number (N) = 117

ATTITUDE	STA	
	N	(%)
1. Not really interested but Had no choice	64	55
2. Interested	27	23
3. Very interested	8	7
4. Undecided	18	15
Total	117	

Sixty four (55 per cent) students taking art (STA) in interview claimed that they were not really interested in art but they had no choice in elective subjects and had been asked or advised by the school to take art in MCE. (Refer to Table 7).

(Geography, Literature and Art Education are three subjects which are in the same group of elective subjects where students need to choose two out of three)

The majority (81, 69 per cent) of students taking art (in interview) didn't want to take Geography which they thought was difficult and they (including teachers and principals) thought art was an easy subject in which students could at least pass an exam and improve the percentage of passes for the school.

Twenty-seven (23 per cent) STA replied that they were taking art because they were interested in art and in addition as a strategy for scoring good grades in the MCE. 18 (15 per cent) were undecided. Only a small number of students (8, 7 per cent) claimed that they were really interested in art and had a skill in art or had been encouraged by a future ambition or career prospects in art and design.

They have a plan to continue their studies in art and design at higher institutions. With this type of student it was found that not only their artwork was good, but their knowledge and understanding of art was also wide.

Responding to the interview question 'Do you take art as a strategy to pass MCE?' 49 (42 per cent) of students taking art (STA) said 'Strongly Agree', 44 (38 per cent) 'Agree', 7 (6 per cent) were 'Neutral', 11 (9 per cent) 'Disagree', and 6 (5 per cent) 'Strongly Disagree'. This showed that more than 93 (80 per cent) of STA agreed that the main factor which determined their choice for taking art in Malaysian Certificate of Education (MCE) was their examination strategy. The students and school thought that art could help them to pass MCE or to upgrade the aggregate.

The majority of art teachers (29, 81 per cent) in the interviews claimed and agreed that the art stream students have no choice in elective subjects and they thought that art is an easy subject to pass in MCE. Some STA had been advised or asked by the school to take art for MCE while they were in form 4, especially the weak students. At least an art subject could help them to pass the MCE.

The majority of students were not interested in art, but they had no choice in elective subjects. In the old system students could drop art, but in the new system they couldn't. This became the policy of the school. I don't think this was a regulation from the Ministry of Education. Many principals and teachers thought that art was an easy subject to pass.

(Ms. RU., Art Teacher, 1995)

Another significant reason is that the students felt that they could pass this subject in the exam. For them this is considered an easy subject to pass and they do not have to concentrate on art. They can concentrate on other subjects. Students are also being advised by the teacher to take art to improve the percentage of passes. Whether they like it or not they should take art in the MCE. This is the examination strategy because art is easy to pass.

(Mr. TA., Art Teacher, 1995)

Mr. MW. (Art Teacher, 1995) stated that some students who were taking Arabic were not learning art from year one to three. In form four and five they started to learn art. So the problem was, the students had no basis in art.

If these students took Geography, they definitely couldn't pass, so they were asked to take art for MCE. At least they could pass grade 7 or grade 8.

(Mr. MW, 1995)

Responding to the interview question (Table 8) 'Do you think that Art Education is an easy subject?'. 77 (66 per cent) students taking art (STA) agreed that Art Education is an easy subject. 16 (14 percent) were undecided and 24 (21 per cent) disagreed. 37 (49 per cent) of students not taking art (SNTA) agreed, 12 (16 per cent) were undecided and 26 (35 per cent) disagreed. This showed that the majority of STA thought that art is an easy subject in education where they could easily pass in MCE.

TABLE 8

'ART EDUCATION IS AN EASY SUBJECT'. STUDENTS TAKING ART (STA) AND STUDENTS NOT TAKING ART (SNTA) RESPONDING IN INTERVIEW

Respondent: Student Taking Art (STA). Number (N) = 117
 Student Not Taking Art (SNTA). Number (N) = 75

VALUE	STA N and %	SNTA N and %
1. AGREE	77 (66)	37 (49)
2. UNDECIDED	16 (14)	12 (16)
3. DISAGREE	24 (21)	26 (35)
Total	117	75

In certain conditions, many art teachers (25, 69 per cent) claimed that the students who got excellent results in Lower Secondary Assessment (LSA) would choose the science or vocational stream to proceed to form 4. Weak students would go

into the art stream. These weak students would later take, or be asked to take, art for MCE. This kind of student had no interest in studying art in the classroom later.

From twenty two schools which have been visited, only a few of them showed much concern about Art Education. The rest showed that art should be learnt but that it was not necessary to spend serious time on it. Twelve art teachers claimed that they have been discriminated against at school.

This investigation also found that 15 (13 per cent) out of 117 students taking art are science stream students. These students were found to be taking art because of their talent, future career intentions and ambitions. These students are very lucky because their school has supported them in their decision to take art in MCE. Four of these students were from Perempuan Kapar Secondary School, Selangor (SMPK). The principal of SMPK and his art teachers have shown their interest in Art Education and encouraged students either in the science or art stream to take art in MCE especially for students who are skilled and talented.

4.4.2 Why the students are not taking art in MCE

Interview

The majority of students not taking art in MCE are the science, vocational and technical stream students.

► Science stream students

The majority of science students gave several reasons why they did not take art in MCE. (Refer to Table 9).

Forty one (55 per cent) of these students claimed no interest, no talent and no skills in art as the major reason why they didn't take art in MCE. Art is a difficult and dull subject. The art teacher's approach to teaching art at school is boring (based on their experience in learning art in year one to year three). There is no recognition of Art Education either from the schools or the Ministry of Education. These students are also in the science stream where there are many subjects, and there is no room for Art Education. Their interest is more in science than art. Art is not relevant in their life. They thought art has no future career prospects and the importance of art in a career and education has never been explained to them.

TABLE 9

STUDENTS' NOT TAKING ART (SNTA) VIEWS ABOUT THE FACTORS INFLUENCING THEM TO NOT TAKE ART IN MCE (INTERVIEW)

Respondent: Student Not Taking Art (SNTA). Number (N) = 75

STATEMENT	N	%
1. Had and interest but was no room for art in elective	23	31
2. No body encouraged to take art	11	15
3. No interest and talent in art	41	54
Total	75	

Eleven (15 per cent) students not taking art (SNTA) claimed that nobody encouraged or pushed them to take art even if they had an interest at the beginning. 41 (55 per cent) students stated that they have no interest and talent in art. Only 23 (31 per cent) students gave a positive response to Art Education in school. These students had an interest in art and their future ambition is related to art. However, they gave several reasons for not taking art in MCE including: their parents did not support them; there was no room for art because they were already taking ten subjects in science; and there was no art class for them at school. If they wanted to take art they had learnt by themselves (independently). In further

questions regarding the value of art, these students tried to explain what they mean by art, although some aspects of their ideas was not relevant to the real meaning of art. Some of them mentioned that graphic or industrial art are a part of art and engineers and designers are a part of careers in art. However, they can see the link between art and science and they can see the future of art in industrialisation and manufacturing products.

This investigation showed that 23 (31 per cent) of students not taking art (SNTA) from the science stream had an interest in Art Education and believed that art and design has prospects for a future career in Malaysia. They suggested that the content of Art Education in school should be changed with the inclusion of, for example, computer graphics and that the art teacher must be trained and have the capability to teach art in a more technologically conscious way.

► **Technical and vocational schools**

An interview took place with Dr. Ahmad Sharif, the head of the vocational department at the Curriculum Development Centre (CDC), Ministry of Education 1996, to ask the reasons why Art Education has not been offered at vocational schools. He was also asked about the new subject of 'Invention' which will be offered at academic schools.

Dr. Ahmad Sharif stated that students at vocational schools have their own subjects and Art Education is not considered a technical subject. Technical and vocational schools have technical drawing or engineering drawing as a drawing subject in the school curriculum. However, he did not deny the fact that manufacturing is very closely related to the elements of art and design.

Regarding the new subject of 'Invention' (Rekacipta) which will be introduced at academic schools in 1997, he stated that Invention is not a subject but a sub-topic under 'Living Skills' (Kemahiran Hidup). At upper secondary, Invention is an

elective subject for MCE students. The objective of this subject is to develop the creativity and thinking skills of secondary school students. It develops the individual's intention in problem solving or creating new products. For example, students face the problem of carrying their heavy bags to school, so how do these students solve that problem? By creating new inventions or products which can be used or sold.

What is the difference between 'Invention' 'Living Skills' and 'Art and Design'? Responding to this question in interview Dr. Ahmad Sharif (1996) stated:

'Living Skills' based on projects for which student already know the outcomes, the tools and the different steps (plan) involved in doing that project. But in 'Invention' students start from zero to solve the problem either given by the teachers or even by the students. Besides that, students think about business opportunities through the invention of a product. 'Art and Design' is more towards visual forms (aesthetics) and invention is more towards the mechanism inside (engineering).

In response to the question in order to sell products in the world business market, do you think that aesthetic values are not as important as the industrial product itself? Dr. Ahmad Sharif agreed that the first attraction to people in choosing manufacturing products like cars is design. He also stated that the approach of internal technology (engineering and science) and external visuals (aesthetics) should be integrated. In order to design products well requires a higher intelligence and thinking skills. Many people have skills but do not understand the demands of the market, cost and the trend of people's needs. He does not deny the fact that art and design seems to be important for technical and vocational students.

Three principals, one deputy, four art teachers and seven art lecturers (in interviews) stated that art and design (education) should be introduced in technical and vocational schools because it is closely related to manufacturing products.

Mr. Ibrahim Jusoh, (Principal, 1996) stated that if Malaysia wants to compete with other countries in aspects of manufacturing, therefore, the aesthetic value and technology in manufacturing should be studied. Art and design should be introduced also in technical and vocational schools. These technical and vocational schools did not understand the need for aesthetic elements in producing manufacturing products. They ignore the fact that the quality of packaging, advertising and the fine quality of products play an important part in influencing the consumer, especially in the world of competitive business.

Mr. Ahmad Rashidi (Art Lecturer, 1996) stated:

I work with SIRIM Malaysian Berhad. When we produced some products we gave the technical component to the engineers to design and the aesthetic part we gave to the designers to design. That's why we employed a lot of designers to work in this firm. The engineers cannot do the aesthetic side. The engineer will design the inside not the outside of the product. We blended these strengths together for the process of producing manufacturing products. Art is very important because consumers will definitely be influenced by the aesthetics when they buy goods, furniture or manufacturing products. I don't understand how people in school can't see these values especially people in technical and vocational schools. The architects we produce through our education system should have an understanding not only of the technical side but also the aesthetics, the heritage and the concept of national identity. Otherwise they will develop the building and the town without a national identity.

4.4.3 Basic understanding of the value of art in education and career prospects in art and design (interview)

Interview

As a result of interviewing 117 students taking art, it was concluded that only 17 (15 per cent) of them could speak fluently about art and give an idea of the value of art and design and its career prospects. The majority of students (87, 74 per cent) claimed that the art teacher had not explained the importance of Art Education in careers or education to them. Most of the time is spent doing 'Batik' (fabric), drawing and preparing the portfolio for examination. The majority

of students do not know about career prospects in art and design. Some are not sure. Students who know explained they got this knowledge through friends or brothers and sisters who have studied art and design in higher institutions. This was the first time they had received questions about the role of art. They had not been briefed by their art teachers before.

The answer given by the art teachers (36) refers to their background and knowledge in art. Some of them (11, 31 per cent) gave interesting views which referred to their experience in teaching or conducting art activities at school. Some of them (15, 42 per cent) only knew certain functions of art like: art can raise the talent of students in drawing. Doing artwork can make you release tension. The others (10, 28 per cent) could discuss the basic but were not very sure about the value of art.

The majority of art teachers (25, 69 per cent) stated that they very seldom communicate the role or the value of art to their students in teaching and learning. The syllabus is too wide. They concentrate more on the content of the syllabus to make sure that they can finish before the end of the year. Their aims in teaching are to make the students pass the exam. They also claimed that not many students like to hear about art values. (Detail discussion: refer to Chapter 5).

4.4.4 What's wrong with the term and the content of 'Pendidikan Seni' (Arts or Art Education) in terms of student choice?

Interview

In interviews and discussion a lot of controversy was discovered about the content of the Art Education curriculum in secondary schools.

Most of the principals (14 out of 16) in the interview claimed that the title 'Pendidikan Seni' is not very clear to many people. 'Pendidikan Seni' can be

translated as 'Arts Education' but is not 'Art Education' and this was not clear enough to students, especially science stream students. 'Seni' mean 'Arts' 'Pendidikan' means 'Education'. 'Art' in Malay is 'Seni Lukis'. 'Lukis' means 'visual art'. So instead of 'Pendidikan Seni', 'Pendidikan Seni Lukis' is clearer in showing that this subject is about visual education, not performing arts.

When asked the question (refer to Table 10): 'Do you think that the term Arts Education (Pendidikan Seni) should be changed to Art and Design Education (Pendidikan Seni Lukis dan Seni Reka)?' 96 (82 per cent) students taking art (STA), 51 (68 per cent) students not taking art (SNTA), 29 (81 per cent) art teachers (AT), 20 non-art teachers (NAT), 14 principals (P), 14 art lecturers and 9 trainees (TR) agreed.

TABLE 10

STUDENTS, TEACHERS, PRINCIPALS, TRAINEES AND ART LECTURERS RESPONDING TO THE TERM 'ART EDUCATION' IN THE SCHOOL CURRICULUM (INTERVIEW)

Question: Do you think that the term 'Pendidikan Seni' (Arts Education) should be changed to 'Pendidikan Seni Lukis dan Seni Reka' (Art and Design Education)?

Respondent:

Student Taking Art (STA)	Number (N) = 117
Student Not Taking Art (SNTA)	Number (N) = 75
Art Teacher (AT)	Number (N) = 36
Non-Art Teacher (NAT)	Number (N) = 23
Principal (P)	Number (N) = 16
Art Lecturer (AL)	Number (N) = 17
Trainee (TR)	Number (N) = 12
Total	296

RESPONDENT	N (AGREE)	% (AGREE)
STA	96/117	82
SNTA	51/75	68
AT	29/36	81
NAT	20/23	89
P	14/16	89
AL	14 /17	82
TR	9 /12	75
Total	233/296	

Questionnaire

Responding to the same question in the questionnaire (refer to Table 11), most of the respondents agreed or strongly agreed that the present term 'Arts/Art Education' (Pendidikan Seni) should be changed to 'Art and Design Education' (Pendidikan Seni Lukis dan Seni Reka). The percentage of students, teachers and principals responding to this question was as follows:

STA: 135 (59 per cent) agreed; 52 (23 per cent) strongly agreed
 SNTA: 32 (39 per cent) agreed; 24 (29 per cent) strongly agreed
 AT: 19 (42 per cent) agreed; 17 (38 per cent) strongly agreed
 NAT: 36 (80 per cent) agreed; 4 (9 per cent) strongly agreed
 P: 14 (78 per cent) agreed; 2 (11 per cent) strongly agreed

TABLE 11

STUDENTS, TEACHERS AND PRINCIPALS RESPONDING TO THE TERM 'ART EDUCATION' IN THE SCHOOL CURRICULUM (QUESTIONNAIRE)

Statement: The term 'Pendidikan Seni' (Arts/Art Education) at secondary school should be replaced with 'Pendidikan Seni Lukis dan Seni Reka' (Art and Design Education)

Respondent: Student Taking Art (STA) Number (N) = 228
 Student Not Taking Art (SNTA) Number (N) = 82
 Art Teacher (AT) Number (N) = 45
 Non-Art Teacher (NAT) Number (N) = 45
 Principal (P) Number (N) = 18
 Total 418

	STA	SNTA	AT	NAT	P
VALUE	N and %	N and %	N and %	N and %	N and %
STRONGLY AGREE	52 (23)	24 (29)	17 (38)	4 (9)	2 (11)
AGREE	135 (59)	32 (39)	19 (42)	36 (80)	14 (78)
NEUTRAL	31 (14)	19 (23)	6 (13)	4 (9)	1 (5)
DISAGREE	7 (3)	4 (5)	3 (7)	1 (2)	1 (5)
STRONGLY DISAGREE	3 (1)	3 (4)	-	-	-
Total	228	82	45	45	18

These percentages show that the majority of respondents in the questionnaires agreed that the present title for art at school should be changed.

Interview

Twelve principals in interviews, claimed that the title of the subject in some respects would influence people's perception of the importance of the subject. For example 'Living Skills' and 'Invention' (the two new subjects) get a great response from many people. They claimed that the new art subject in ISSC (1988) is not much different from the previous one (1967). Art in ISSC is still limited to doing portraits, still life, landscape and craft. The curriculum policy about technology, graphics or the industrial element is not very clear. They mentioned that Art Education should follow the needs of the vision of the country. Art Education should look to career prospects besides aesthetic elements.

Art lecturers (17) and course leaders (8) from universities and private colleges and from various disciplines of art such as graphic design, industrial design, fine art, textiles and printing technology were interviewed in order to identify their views about how sensitive they are to Art Education in secondary schools. They mentioned that certain values should be added to curriculum content. Aesthetic values and the element of design and technology should be added to curriculum content for Art Education. Art at school must be a balance between developing the skill of seeing and the skill of doing. The structure of Art Education must demonstrate a progressive step from primary education to secondary education and then on to higher education.

An interview also took place with one of the national curriculum planners in 1995. He was new (2 years) in that position as a curriculum planner and was not very familiar with what had happened in the past. He stated that the content could be revised every five years in order to upgrade the content suitable for the needs of education and the nation as a whole. Art Education should be a subject which

could develop the intellectual aspect and skills of the student. He claimed that the problem is raised at school because of the attitude of some principals and art teachers in Art Education. Some schools succeeded in implementing art. They are using the same curriculum. In this sense he mentioned that the role of art teachers (AT) and principals (P) is very important to enable the environment of good practice to exist at school. He did not deny the fact that a lack of content has occurred in the present curriculum. However, the Curriculum Development Centre (CDC) will be sensitive to these issues and work towards a good curriculum in Art Education in the future. This planner had interesting ideas for the future development of Art Education but he left his position in 1996.

Questionnaire

The concerns of art teachers (AT), non-art teachers (NAT) and principals (P) regarding the content of Art Education in the school curriculum (questionnaire) could be clarified as follows:

Statement: 'Art, craft, design and art appreciation should be identified clearly as major topics in Art Education in MCE'

The majority of AT (44, 98 per cent), NAT (40, 89 per cent) and 11 principals agreed/strongly agreed that the content of art, craft, design and art appreciation should be identified as major topics in Art Education in MCE.

The majority of AT in interviews claimed that art, craft, design and art appreciation were contained in the present syllabus but were hidden under the topic of Basic Design (BD), organisation of design (OD) and understanding and appreciation (UA).

► **Has Art Education been given its important place in Malaysian Education?**

In order to get a clearer picture about the importance of Art Education in the school curriculum the following discussion will concentrate more on what people's perception of the importance of Art Education in the school curriculum is and what the complexity of the implementing process of art in the Integrated Secondary School Curriculum (ISSC) 1988. Students', teachers' and principals' perception about the status of Art Education in ISSC are explained as follows. (Refer to Table 12 and 13).

Questionnaire

TABLE 12

STUDENTS', TEACHERS' AND PRINCIPALS' VIEWS ABOUT THE STATUS OF ART EDUCATION IN THE SECONDARY SCHOOL CURRICULUM (QUESTIONNAIRE)

Statement: 'Art Education is given a high priority in the school curriculum'.
(Questionnaire)

<u>Respondent:</u>	Student Taking Art (STA)	Number (N) = 228
	Student Not Taking Art (SNTA)	Number (N) = 82
	Art Teacher (AT)	Number (N) = 45
	Non-Art Teacher (NAT)	Number (N) = 45
	Principal (P)	Number (N) = 18
	Total	418

	STA	SNTA	AT	NAT	P
	N and %	N and %	N and %	N and %	N and %
Strongly Agree	7 (3)	3 (4)	1 (2)	1 (2)	-
Agree	48 (21)	10 (12)	8 (17)	7 (15)	1 (6)
Neutral	89 (39)	25 (30)	9 (20)	9 (20)	-
Disagree	71 (31)	27 (33)	11 (24)	21 (47)	11 (61)
Strongly Disagree	13 (6)	17 (21)	16 (37)	7 (16)	6 (33)
Total	228	82	45	45	18

71 (31 per cent) students taking art (STA) in answering the questionnaires (refer to Table 13) disagreed, 13 (6 per cent) strongly disagreed with the statement that Art Education is given a high priority in the school curriculum. 48 (21 per cent) agreed, 7 (3 per cent) strongly agreed and 89 (39 per cent) were neutral. 27 (33 per cent) students not taking art (SNTA) disagreed, 17 (21 per cent) strongly disagreed, 10 (12 per cent) agreed, 3 (4 per cent) strongly agreed and 25 (30 per cent) were neutral. 11 (24 per cent) art teachers (AT) disagreed, 16 (36 per cent) strongly disagreed, 8 (18 per cent) agreed, 1 (2 per cent) strongly agreed and 9 (20 per cent) were neutral.

21 (47 per cent) non-art teachers (NAT) disagreed, 7 (16 per cent) strongly disagreed, 7 (16 per cent) agreed 1 (2 per cent) strongly agreed and 9 (20 per cent) were neutral. Lastly 11 principals (P) disagreed, 6 strongly disagreed where only 1 agreed.

This table showed that 84 (37 per cent) STA was not really sensitive to the conditions of Art Education in school. The majority of NAT (28, 62 per cent) disagreed and most of the principals (17 out of 18) did not agree with the statement that art has been given priority in education.

Interview

The answers of respondents in interviews showed that the majority of respondents disagreed with the statement that Art Education has been given priority in education (refer to Table 13). The majority of the respondents including students taking art (STA) were not satisfied with the condition of art at school. 70 (60 per cent) STA, 38 (50 per cent) students not taking art (SNTA), 28 (78 per cent) art teachers (AT), 16 non-art teachers (NAT) and 13 principals (P) were not satisfied with the condition of art in school. Students were found to be more realistic during discussion in interviews compared with the decisions they made in answering the questionnaires.

TABLE 13 of art infrastructure and resources. 21 (58 per cent) agreed.

STUDENTS', TEACHERS' AND PRINCIPALS' VIEWS ABOUT THE STATUS OF ART EDUCATION IN THE SECONDARY SCHOOL CURRICULUM (INTERVIEW)

Question: 'Do you agree that Art Education has been given a high priority in the school curriculum?'

Respondent: Student Taking Art (STA) Number (N) = 117
 Student Not Taking Art (SNTA) Number (N) = 75
 Art Teacher (AT) Number (N) = 36
 Non-Art Teacher (NAT) Number (N) = 23
 Principal (P) Number (N) = 16
 Total 267

	STA	SNTA	AT	NAT	P
	N and %	N and %	N and %	N	N
AGREE	23 (20)	11 (15)	4 (11)	2	1
NEUTRAL	24 (20)	26 (35)	4 (11)	5	1
DISAGREE	70 (60)	38 (50)	28 (78)	16	13
Total	117	75	36	23	16

However, following several series of interviews using the direct and indirect approach in 1995 and 1996, this investigation found that the implementation of Art Education in Integrated Secondary School Curriculum (ISSC) was lacking in some respects. The majority of art teachers (AT) are not satisfied with the condition of art at school. Their views (via structured and open-ended questions) on the status of Art Education in the school curriculum can be explained as follows:

Respondent: Art Teacher (AT). Number (N) = 36 (Interview)

- A. The lack of structure in aims and content in the new art curriculum.
 23 (64 per cent) agreed.
- B. Art has not been given priority in LSA. 29 (81 per cent) agreed.

- C. The lack of art infrastructure and resources. 21 (58 per cent) agreed.
- D. Teaching and learning art for the sake of examination strategy.
27 (75 per cent) agreed.
- E. Student has no back ground in art. 26 (72 per cent) agreed.
- F. Lack of qualified and experienced art teachers. 23(64 per cent) agreed.
- G. Principals are not interested in Art Education. 26 (72 per cent) agreed.
- H. The lack of integration and correlation between departments in the Ministry of Education. 24 (67 per cent) agreed.

► **The Lack of structure, aims and content in the new art curriculum**

Interview

Twenty-three (64 per cent) of the art teachers claimed that the Art Education in ISSC has increased the content but is not structured well. Confusion also occurred in teaching theory and practice. Teaching ‘Basic Design’ (BD) seemed isolated from teaching ‘Organisation of Design’ (OD). Students did not understand or relate colour, line, form, composition and balance (BD) in real works of paintings, drawings or posters (OD). Basic Design, Organisation of Design (practical element) and Understanding and Appreciation (theory element) seemed separate in the learning process. Basic Design (BD) was implemented at level 1, 2 and 3 (lower secondary) and Organisation of Design (OD) and Understanding and Appreciation (UA) concentrated more on level 4 and 5 (upper secondary). Therefore, students who proceeded to the science stream (at level 4) do not know a lot about art, design and their craft. Out of 15 science stream students, 12 claimed that they only know about line, texture and the colour wheel because that’s what they learnt at Lower Secondary Level (LSA) level. They do not know about graphics, ceramics, painting, landscaping, interior design and their own heritage and crafts.

Mr. Syed Shaharuddin Bakri (Art Lecturer, 1997) stated:

Learning art at secondary school was like drawing one leaf to another leaf without understanding how those leaves relate to the branches, tree trunk, roots and the concepts of the tree as a whole. The study of line, colour, texture and other basic design takes a long time and is taught in isolation without knowing how to use them in painting or graphics. I remember when I taught art at school twenty years ago, I was teaching big tree, leaves, branches, tree trunks and roots together and not in isolation. This is I feel was what was lacking in teaching Art Education in Integrated Secondary School Curriculum (ISSC). Art Teachers do not explore their creativity enough in teaching and are too dependent on the art teacher's handbook.

Five members of the panel who prepared the teachers handbook claimed that, there are too many members of panel and they do not have enough basic knowledge in curriculum development. Therefore, they have no means for proper analysis and reference in planning the curriculum.

The art teachers (23, 64 per cent) claimed that there are too many theory and folio projects (written projects) in art. Students are confused and do not understand and feel art is a boring subject. Art should be a practical subject in the studio with exploration and experimentation and not too many written subjects in the examination. The percentage doing the portfolio project is 40 per cent. Teachers are also confused about handling the portfolio and the evaluation of the art project without proper guidance from the curriculum development centre.

The folio and theory took too much time to prepare. Teaching and learning (art) should be a practical activity. Too much time is spent on memorising the theory. Students feel bored.

(Mr. TA., Art Teacher, 1995)

Thirteen art teachers (the majority being senior art teachers) claimed that to put theory in the syllabus is good but the problem is that the theory topics and content are redundant compared with the projects in the studio. For that reason they claimed that the majority of art teachers are confused about how to teach this theory and the students are not interested. These teachers stated that the theory

content should be art history and art appreciation and not the repetition of art activities in the studio.

Five Art Education lecturers and two curriculum planners claimed that the worst situation is when the majority of art teachers use the teacher guide hand book as the curriculum for teaching art. They don't understand that the book is only a guide for teaching and not a syllabus. They should use their own creativity in teaching art at school.

Seven principals claimed that if the content of the art curriculum showed something new and showed how important this subject could be, policy makers and decision makers will definitely give priority in all aspects to implement art at school. They claimed that for the moment Art Education has not changed much and still focuses on landscape drawing, wood carving as it has done for the past years.

► **Art Education was marginal to the mission of the school curriculum**

The status of Art Education at Lower Secondary Assessment (LSA) (Form 1, 2 and 3) is not satisfactory to most of the art teachers, even for several principals at schools and art lecturers at teacher training college. In the new Integrated Secondary School Curriculum (ICSS) the art grade was not included in the LSA certificate. This condition became an issue for most of the art teachers and students. The examination was only implemented at school level and the certificate was given by the school. More than 80 per cent of students taking art (STA) in interviews felt this certificate had no value and discouraged their interest in art (six schools were found to have not delivered this certificate until one or two years after the examination). Ms. NY (Art Teacher, 1996) claimed that students thought that art is not important so they took this subject for granted.

The school gave a special certificate for art, but the students feel this certificate has no value at all.

Mr. Bakar Ali (1995), the curriculum planner of Art Education explained that the reason art is not listed in the examination at Lower School Assessment (LSA) is to avoid people giving undue importance to getting a good grade. Art is important in education in building people's creativity, personality and appreciation. Art should be a subject for everybody. Exams are an academic measure but they are not the final result especially for art. The portfolio project will help students to understand the intellectual value of research to themselves.

However, five art teachers claimed that there is no continuity from one stage to another in curriculum development in Art Education at school. They claimed that Art Education at Lower Secondary Assessment (LSA) levels likes to open the door to creativity in teaching art. However, learning Art Education at Malaysian Certificate of Education (MCE) seemed to close the door to enjoyment and creativity in learning art. Most of the art teachers at MCE level ignored the value, aims or creativity in teaching but concentrated more on how to get a good result for the school.

Mr. RWN (Art Teacher, 1997) stated:

I can't understand this situation. At LSA level Art Education has no examination at Ministry Education level and concentrates more on doing the folio. This seems to be fulfilling the aims of ISSC in National Education Philosophy (NEP). However, at MCE level they forget about creativity and concentrate more on exams. The curriculum of Art Education at LSA and MCE were designed to follow the needs of ISSC, however, Art Education at Malaysian Higher School Certificate (MHSC) (form six) level have not made any changes or alterations to follow ISSC and NEP. Art at MHSC still follows the old 1967 curriculum. Art Education from primary level to secondary level has no continuity from one level to another and is isolated from the needs of NEP. Art Education in Malaysian primary and secondary education has not been planned well.

► The lack of art infrastructure and resources

Interview

Out of 36 art teachers, 21 (58 per cent) claimed that there were not enough studios, materials and equipment for teaching art and also that the plan for developing art has not been given attention by some schools. The classroom was overcrowded. One art room would be used by 150 students or more. Four schools didn't have any special art room and teachers used ordinary classrooms to teach art. Students were not interested in bringing art materials to school. One art teacher commented: 'If they (STA) never bothered to do the homework given, so, how can you expect them to bring art materials to school? They don't like learning art'.

The learning environment is not conducive, is over crowded and there are not enough materials. Most of the schools have a budget for every subject but, in certain cases, the art budget was used/channelled for other priorities. (Refer also to Table 15).

Mr. IB (Art Teacher, 1995) stated:

How do we expect to be able to teach art if the school does not supply the materials, art room and art infrastructure for us? This school is a boarding school which has a lot of money but the principals don't care about Art Education.

- **Lack of qualified and experienced art teachers and art teachers who are too specialised in their field**

Interview

Out of 36 art teachers, 22 (61 per cent) agreed that there is a shortage in the number of art teachers at many schools especially in rural areas. They claimed that some of the art teachers who are enthusiastic were demoralized by the school principals.

However, eight senior art teachers, seven principals, five Art Education lecturers and two national Art Education curriculum planners claimed that some art teachers have no interest, enthusiasm or ideas in their teaching and these were reasons for the decline of Art Education at school.

These five lecturers at teacher training colleges stated that a one year course in teacher training colleges is a very short period in which to train them (trainees) to be professional teachers especially for those who graduate with specialisation in one discipline (for example majoring in fashion design). These types of teachers will have problems at school because the art curriculum is too wide and general. They should take their own initiative to find new knowledge in their profession. The art teachers also faced other complicated situations when they were also asked to teach other subjects such as Malay, English, Literature or Geography (refer to Figure 15).

Six principals claimed that some of these art teachers are not skilled in public relations. They do not really show the capability in communication and management of art at school.

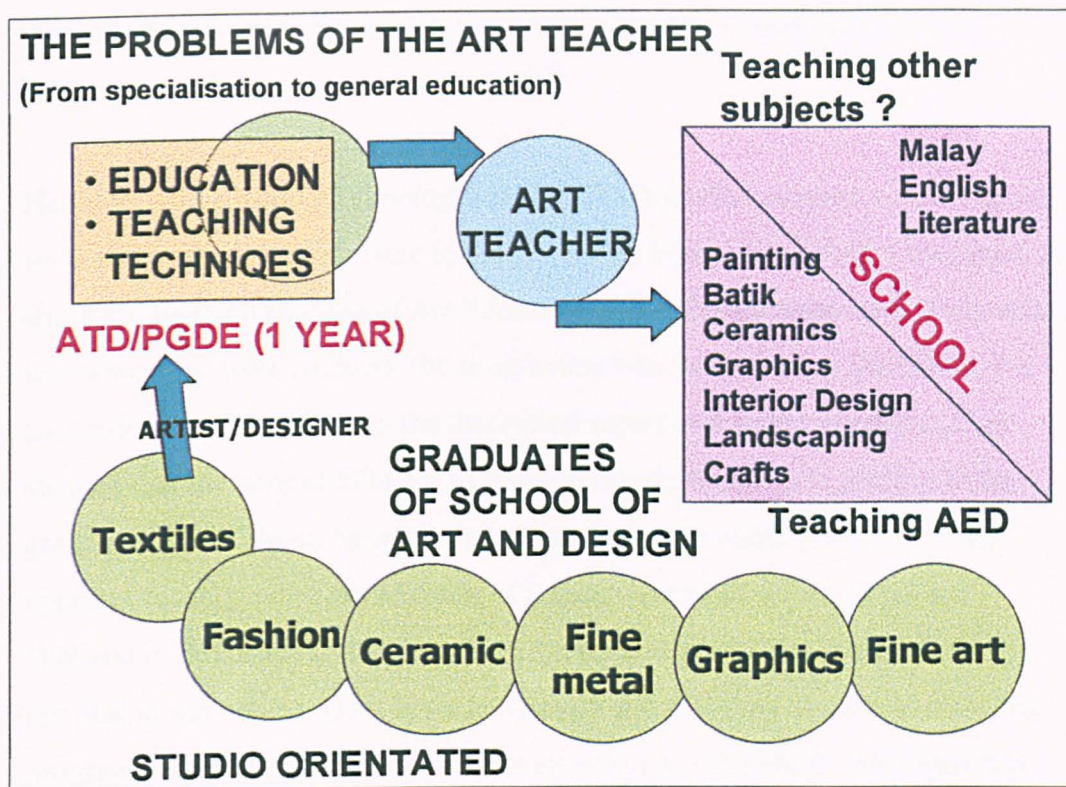


Figure 15: *Art Teacher: from specialisation to general education*

Figure 15 shows the previous and present situation of the condition of the teacher training programme and teaching art at school. Graduates from the School of Art and Design, Institut Teknologi MARA (ITM) who specialised in a specific field will join the Art Teachers' Diploma (ATD) at ITM or Post-Graduate Diploma in Education (PGDE) at teacher training colleges. One-year programme at ATD and PGDE will provide knowledge in general education (psychology education, sociology education), teaching techniques and teaching practice. Teachers from these programmes will later go to school to teach art education in which the contents include art, design, craft and theory. 22 (61 percent) art teachers in this investigation were found to teach other subjects such as Malay, Literature and English. Two art teachers were found to have no opportunity to teach art at all.

This research has found that the art teachers who graduated from the Malaysian Science University (USM) are capable of giving opinions on about the role and value of art in education. The number of these teachers is limited. Most of them are senior art teachers and have experience of at least eight years as art teachers at school before entering the art degree programme at USM. This is a requirement

by USM. Most of them specialised in fine art and minor in graphic design. The theoretical aspect was also strong and enabled them to communicate in Art Education.

However, some Institut Teknologi MARA (ITM) graduates (most of them senior art teachers and lecturers) were found to be very knowledgeable in giving opinions about the function and role of Art Education in the school curriculum. They stated that when they were students, the programme was not limited to the studio, but succeeded to expose them to the theoretical aspect and public speaking. They claimed that the aims of ITM are to develop entrepreneurs. Yet some of these graduates would like to be art teachers, especially the women. This was very apparent recently when the Ministry of Education started a Post-Graduate Diploma in Education (PGDE) in Art Education in 1991. The students who are not able to see other careers in art and design will definitely choose to enter this programme to be art teachers. PGDE's attraction is not only for the career but because they offer an allowance during the programme. For the moment ITM is the only higher education institution which has a degree course in art and design, therefore the majority of the trainees in the PGDE programme are ITM graduates (Bakar Ali, Curriculum Planner, 1995).

Seven trainees in the PGDE and Art Teachers Diploma (ATD) programme (Art Education) claimed that the course at PGDE and ATD is not enough to prepare them to be art teachers. The time is too short for them to understand teaching pedagogy. They suggest that the programme of PGDE should be revised with stress on new teaching methods and technology. For the moment this is not really shown in these courses. In order to achieve these objectives, these trainees stated that the art lecturers should change their attitude and increase their knowledge in art teaching.

The majority of art teachers and trainees (interview) agreed with the idea of integration and inter-disciplinary art and design programmes at degree courses.

They also thought that they specialised too much in art and design. This is not suitable to be art teachers at school (refer to Table 14).

TABLE 14

ART TEACHERS AND TRAINEES RESPONDING TO BROAD KNOWLEDGE IN TEACHING (INTERVIEWS)

- Question:
1. 'Do you think that the art teacher should gain a broad knowledge of art and design and not be too specialised?'
 2. 'Do you agree that art teacher training programmes should be more integrated and multi-disciplinary?'

Respondent: Art Teacher (AT): Number (N) = 36
 Trainee (TR) : Number (N) = 12
 Total: 48

QUESTIONS AND VALUE	AT and TR (48)	
	N (48)	%
Question 1: Agree	38	79
Neutral	10	21
Disagree	-	-
Total	48	
Question 2: Agree	42	88
Neutral	6	12
Disagree	-	-
Total	48	

Referring to the question 1 (refer to Table 14): 'Do you think that the art teacher should gain a broad knowledge of art and design and not be too specialised?'

38 (79 per cent) art teachers and trainees agreed, 10 (21 per cent) were neutral.

Referring to question 2: 'Do you agree that art teacher training programmes should be more integrated and multi-disciplinary?'. 42 (87 per cent) art teachers and trainees agreed, 6 (13 per cent) were neutral. This figure shows that the majority of art teachers and trainees are sensitive to the need to have a broad knowledge of art and design and general knowledge for facing the world of teaching at school.

► Shortage in number of art teachers

Three schools (in rural areas) were found to have no qualified art teachers to teach art for MCE. One art teacher was found to be handling more than 150 art students in MCE. In one case, a temporary teacher was offered to teach art and she was responsible for more than 100 students taking art in MCE. The majority of qualified art teachers were found to be teaching in towns and city areas but not in rural schools. Teaching art is effectively impossible without qualified art teachers (Mbahi 1990); however, this situation obviously arose in some schools in Malaysia. This situation has showed how little Art Education has been given priority in school staffing in many schools.

Table 15 showed that the placement of art teachers in schools was not balanced between one school and another. This represents only a few examples of 22 schools in this investigation. Five case study schools (1997) are not included in this table. This table shows that each school 'A, B, C, F and J' has only one art teacher, where as there are 6 art teachers at School 'O'. The number of students is also too many compared with the number of art teachers. For example, there is only one art teacher at schools 'B' and 'J' but these teachers are responsible for more than 100 students taking art in MCE. In school 'K', there are only 45 students taking art and these students were handled by 4 art teachers (1 art teacher, 11 students). The worst situation was at school 'J', where 117 students were taking art in 1995 and they have been handled by one art teacher without an art room.

Only one art room existed at schools 'B, D, H, I, J, P and T', but the number of students taking art in MCE was more than 100 students (in each school). In school 'G', there were 152 students taking art in MCE, but there was no art room provided for Art Education. 16 schools had 1 art room, 4 schools had 2 art rooms and 2 schools had no art room.

TABLE 15
THE NUMBER
OF ART TEACHERS, ART
ROOMS AND STUDENTS
TAKING ART IN
MCE IN 1995
(22 SCHOOLS)

	D TALIB (A)	LASAH (B)	ISKANDAR (C)	S. ISMAIL (D)	PROJECT (E)	ST.ARIFIN (F)	T AMPUAN (G)	SIN MIN (H)	K JOHARI (I)	T TIJAH (J)	KATHOLIK (K)
1. Number of classrooms	34	18	31	29	21	25	33	27	42	-	28
2. Number of art rooms	1	1	1	1	1	1	-	1	1	1	1
3. Number of teachers	66	35	63	103	48	47	89	100	130	-	51
4. Number of art teachers	1	1	1	2	2	1	3	5	5	1	4
5. Number of students have taken MCE	136	117	139	254	79	108	271	252	332	117	106
6. Number of students have taken art in MCE	49	117	55	125	56	70	152	101	144	117	45
7. Number of the art inspector visit this school	-	-	-	-	-	-	-	-	-	-	-

	DARUL R (L)	D. BENTARA(M)	K. RD (N)	R CHULAN (O)	P KAPAR (P)	S SALAHUD (Q)	R LUMU (R)	RA Z (S)	L SALLE (T)	CONVENT (U)	IBRAHIM (V)
1. Number of classrooms	48	26	48	18	30	29	-	25	24	-	-
2. Number of art rooms	1	1	2	2	1	-	2	2	1	1	1
3. Number of teachers	84	84	107	76	75	96	-	78	74	54	-
4. Number of art teachers	5	2	5	6	3	4	3	3	2	4	3
5. Number of students have taken MCE	217	119	259	180	124	306	118	320	286	249	-
6. Number of students have taken art in MCE	74	71	114	118	104	176	86	198	138	178	32
7. Number of the art inspector visit this school	-	-	-	-	-	-	-	-	-	-	-

Many art teachers claimed that the ideal room for teaching art is in the ordinary classroom. Some of them concentrated more on teaching theory rather than practical projects. Some of them were not able to do any extra art teaching because they had already been given a lot of responsibility by the school which was not related to art. They claimed that their schools wanted good results in Art Education but the time and facilities given did not match the results wanted.

► **Teaching and learning art for the sake of examination and not for its value in education**

Interview

TABLE 16

ART TEACHERS RESPONDING TO AIMS OF TEACHING AND EVALUATION FOR ART EDUCATION IN LOWER SCHOOL ASSESSMENT (LSA) (INTERVIEW)

Respondent: Art Teacher (AT) Number (N) = 36

Question 1: Do you think that learning art in ISSC is focusing on examination strategy only and not on value in education?

Question 2: Do you think that the evaluation system for art at LSA level is too rigid?

VALUE	AT			
	QUESTION 1		QUESTION 2	
	N	%	N	%
Agree	27	75	28	78
Undecided	4	11	6	16
Disagree	5	14	2	6
Total	36		36	

Responding to the interview question 1 (Table 16), 'Do you think that learning art in ISSC is focusing on the examination strategy only and not on its value in education?' 27 (75 per cent) art teachers (AT) agreed, 4 (11 per cent) were neutral and 5 (14 per cent) disagreed. This showed that learning art is not focussing on the value of art as stated in the syllabus of Art Education in ISSC.

Responding to the question 2, 'Do you think that the evaluation system for art at LSA is too rigid?'. 28 (78 per cent) art teachers (AT) agreed, 6 (16 per cent) were neutral and 2 (6 per cent) disagreed. This figure showed that the evaluation in Art Education at LSA level is too rigid and is a one of the reason student felt bored by this subject at school.

The majority of art teachers (AT) claimed that students were asked to learn subjects in which they had no interest, no talent and no skills. They had not enough grounding in art at lower secondary school, and even some had not learnt art in form 4. The decision to take art was too late (at form 4 or form 5). Some of them are weak students. This passive attitude carried over to middle secondary where they lost interest in art and failed to pay attention in the classroom.

Frankly speaking most of the students who entered the art stream in this school are weak students. Excellent or bright students entered the science stream. So when the results are poor, their morale is also low.

(Ms. RU., Art Teacher, 1996)

Don't allow students who are not taking art at LSA level to take art at MCE level. They have no grounding in art. They are not interested in hearing about future careers in art. Let students who have a talent take art in MCE. I don't push students to take art either in LSA or MCE.

(Mr. MW., Art Teacher, 1995).

The evaluation system is too rigid and the majority of art teachers are confused about the evaluation system at LSA level (school base). The teaching of Art Education focuses on the examination strategy. The majority of art teachers stated that they would not teach all the contents of the art topic in the syllabus. They just chose a selection of projects (especially crafts) for examination. Students and teachers concentrate on these projects for a few months and send them to the examination syndicate for assessment and examination. That is why students can score or at least pass in MCE. The majority of teachers claimed that they would not waste their time teaching all the contents of the syllabus for nothing. It would be better to concentrate on certain topics for the target of examination.

Some art teachers (11, 30 per cent) responded that, although the percentage of students (most humanities students) taking art and the percentage of passes is high, the quality is not as good as the quantity. Many students only get grade 7 and 8 in Art Education. Taking art is just for the sake of passes and not for gaining knowledge and skills. In reality students do not concentrate and are not interested in learning art in class.

► **Principals' attitude to Art Education**

Interview

The majority of the art teachers claimed that the principal's attitude plays an important role in enabling Art Education to be appreciated in school. They are the policy makers at school level. If the principal shows his or her interest in this subject the problems in teaching and learning art would definitely be solved. Twenty two (61 per cent) art teachers claimed that their principals do not show interest in Art Education and even look down on this subject in school. Not enough of their budget is given to art and no art room is provided.

I was very shocked the first time I came to this school. This school is one of the biggest boarding schools and was established many years ago. They have a lot of facilities, beautiful buildings (some buildings are even just for decoration) yet this school couldn't even supply a small art room for the sake of learning and teaching art.

(Mr. YY. Art Teacher, 1997)

The other art teacher at the same school stated:

I used my own initiative to build the ceramic workshop near one of the school buildings but the site for this workshop is not very good for teaching art. I did it on my own initiative but the principals still did not show any interest in me or my subject at school. Finally I quit this school to set up my own business.

(Mr. SM., Art Teacher, 1997)

The claims made by the art teachers in some circumstances are quite true regarding their principals' attitude to art, but not all principals look down on Art Education in school. Some principals claimed that their art teachers do not try to improve art at school. They claimed that some art teachers are passive.

There were several types of personalities and attitudes of principals observed by the researcher in this investigation. Four principals were not able to be interviewed for several reasons including other commitments outside the school. The attitude of the principals contributed to and influenced the success of art in the school curriculum. Basically, the principals' attitude (18 principals 1995-97) in response to this study and Art Education can be categorised as follows:

P3 = The principals who were not interested and looked down on Art Education and refused to co-operate with this investigation (2 principals).

P2 = The principals who had little interest in Art Education (12 principals).

P1 = The principals who were interested, knowledgeable and gave full co-operation to this investigation (4 principals).

- **The principals who were not interested and looked down on Art Education and refused to co-operate with this investigation (P3)**

The researcher was faced with two principals who did not seem interested in Art Education.

One of these principals stated:

Why do you waste your time doing research into art? Do you know what the behaviour of the students is in this school? They are lousy. You should study student behaviour at school. If you want me to respond to your research, I will give extreme answers which you won't like.

(Mr. X., 1995)

The researcher did not continue to ask questions when the principal showed he was not interested in art or the research and looked down on his art teacher and his school pupils.

The researcher also faced a woman principal who kept on asking, 'Did you get permission from the Ministry of Education to visit this school?' (she had not realised that the permission letter for investigation and an appointment had been sent two months before the actual visit). 'We are busy at the moment. You can come in two weeks'.

These are the conditions which were faced by the researcher in this investigation where three principals did not show any interest and looked down on Art Education. Two art teachers in these schools were demoralized and said they enthusiasm was not appreciated at school.

► **The principals who had little interest in Art Education (P2)**

This category of principal showed that they had little interest in art. They tried to respond in interviews although some of the ideas were not appropriate to art and design. These principals were found to overlook or not realise that the new Art Education (1988) in ISSC has undergone a lot of changes in terms of curriculum content compared with the old curriculum (1967). They suggested that the Art Education curriculum must follow the current needs of modern technology.

Responding to the question, 'Do you think that the present title of art at school should change to Art and Design Education?'. 14 principals agreed.

These principals agreed that Art Education could help students to pass MCE.

Three of them made the comment that their art teachers did not show an interest in and were not enthusiastic about teaching art. They claimed that the art teachers must be well trained in order to develop student interest and blamed the art teachers for bringing down art at school. Based on their previous experience they claimed that the shortage of art teachers at many schools is serious, especially in rural areas.

► **The principals who are interested, knowledgeable and gave full co-operation to this investigation (P1)**

Four principals and one deputy were found to be very interested in art and believe that Art Education is a very important subject in the school curriculum. They gave a lot of support to this investigation and hoped the outcomes would contribute to improving Art Education in secondary schools in Malaysia. They stated that art is for all (students). Everybody has a sense of beauty and this sense should be nurtured formally through education. These principals requested the researcher to continue to share ideas in order to improve the programme and art activities in their schools.

► **The lack of integration and correlation between departments in the Ministry of Education**

Two officers (MEM), seven art teachers and three Art Education lecturers claimed that there has not been enough of a link and integration between departments and schooling at the Ministry of Education in the process of planning and implementing art at school, especially the link between Examination Syndicates (ES), the Curriculum Development Centre (CDC), the School Division (SD) and the Inspectorate Division (ID). Some principals (SD) ignored the capability of art teachers who were trained at Teacher Training Department (TTD). They simply asked the art teachers to teach a subject which bore no relation to their specialisation. None of the thirty seven schools which were contacted or visited had been visited by art inspectors in the period 1990 to 1995.

4.5 The implication: the lack of understanding of the value of art in education and its implication in general

The investigation of student choice of Art Education gave a picture regarding the value of Art Education as a subject in the secondary school curriculum. Students taking art in MCE are not taking it because of the value art has, but because of the examination strategy, thinking that art is an easier subject to pass in an exam. In addition, they have no choice in elective subjects or are being asked by the school to take art to improve the percentage of passes.

This showed that the aims of Art Education, as mentioned in the new syllabus of Art Education in the Integrated Secondary School Curriculum (ISSC) to develop creativity and sensitivity for the future generation, was ignored by most people including students, teachers, principals and administrators. The implementation of Art Education in the school curriculum in ISSC was taken for granted.

Art was shown as suitable for lapsed academic students. The acquisition of knowledge and practical skills as an integral part of developing the potential of the individual has not happened and the science and arts subjects are isolated from each other in the curriculum.

► **Art and the integration with other disciplines**

Students at most vocational and technical schools are not taking art because art is not considered to be a technical subject and is therefore, not relevant also it is not on offer. They thought that art is not related to manufacturing and industrial production.

One of the principals (1996) stated that, if Malaysia wants to compete with other countries in aspects of manufacturing, all aspects of the quality of manufacturing products (aesthetic' value and technology) should be studied. This should be introduced at school especially in technical and vocational schools. These technical and vocational schools did not understand the need for aesthetic elements in producing manufacturing products. They ignore the fact that the quality of packaging, advertising and the fine quality of products play an important part in influencing the consumer, especially in the world of competitive business.

The education system indirectly divided students into several specialisations like art, science, technical and vocational subjects at the middle stage of their secondary education. This condition already went against the concept and aims of the Malaysian Education Philosophy (NEP, 1988) which intended to produce citizens who are balanced and harmonious in all intellectual, spiritual, emotional and physical aspects through an integrated education programme.

CHAPTER 5

UNDERSTANDING THE VALUE OF ART IN EDUCATION AND ITS RELEVANCE TO PRACTICE IN EVERYDAY LIFE AND GOOD PRACTICE IN ART EDUCATION (AED)

5.1 Overview: about this chapter

This chapter discusses students' and professionals' views and understanding of the value of art in education and society and its relevance to practice in everyday life. There were 418 students, teachers and principals involved in answering the questionnaires and 322 secondary school students and professionals involved in interviews. Six Malaysian students who did their MA and Ph.D. in the UK also participated in interviews in 1997. The views of students described in this chapter are based on interviews and questionnaires which were implemented in 1996. The views of students at the five schools of 'good practice' (interviewed in 1997) were discussed in Chapter 6. The majority of secondary schools students seemed to find it difficult to explain the value of art in education in interviews. However, the majority of them agreed with the statements in the questionnaires about the role and value of art in education. Art teachers, non-art teachers and principals tried to explain what they understand about the role of art in education. However, they also found it difficult to explain the value and the importance of Art Education in the school curriculum. Their responses in the questionnaires and structured interviews are quite similar, where they were agreed that art has a value in education.

Six senior art teachers, four principals and one deputy from five schools which implemented good practice succeeded in discussing the value of art in education. Their contribution will help the future development of curriculum planning and act as a guide to the problems which were raised regarding student choice in Art Education in Chapter 4.

The understanding of the value of art in education was found to be one of the major factors to enable good practice to exist in Art Education in these five schools. (Refer to Chapter 6).

Most of the quotations in this chapter are based on the views of the art teachers and the principals who implemented good practice and a few selected views of art lecturers and designers. The views of one geologist were also included in this chapter. Seventeen art lecturers, eight course leaders and twelve artists and designers succeeded in giving their views about the value of art and career prospects in art and design in Malaysia.

The value of art in education and its contribution to the betterment of society, the contribution of art to creating manufacturing products and career prospects in art and design is discussed in this chapter.

The views in interviews gave a broader opinion about the value of art whereas the outcome of the questionnaires provided basic results of students', teachers' and principals' understanding of the role of art in education and society in general.

To make a judgement about students', teachers' and principals' understanding of the value of art based on responses in the questionnaires only is not enough without interviewing them. Therefore, this research used other methods to find out students' and professionals' understanding of the value of art and good practice in Art Education.

5.2 The respondents

The status of respondents in this chapter is the same as in Chapter 4 (Table 5). However, the views of six Malaysian students (in interviews) who did their master and doctoral degree in the United Kingdom in 1997 have also been included in this chapter as follows. (Refer to Table 17).

TABLE 17

MALAYSIAN STUDENTS IN THE UNITED KINGDOM WHO PARTICIPATED IN INTERVIEWS IN 1997

STATUS	N
Art Education Lecturer (doing MA)	1
Geologist (doing PhD)	1
Architect (doing PhD)	1
Designer (doing MA)	2
Agriculture Officer (doing PhD)	1
Total	6

5.3 The objectives of the interviews and questionnaires

The objective of these surveys is to identify the students', teachers' and principals' understanding of the value of art in education and how it has influenced good practice to exist in Art Education in the school curriculum.

5.3.1 The results

Questionnaire

Responding to the statements 1 to 7 (in Table 18: questionnaires), the majority of students taking art (STA) were agreed with the statements about the role of art has in education. However, when the same questions were asked in the interviews only a few STA succeeded in giving a response. Most of them were not very sure

and keep saying that their art teachers had not yet told them about the value of art in education.

TABLE 18

**STUDENTS' TAKING ART (STA) UNDERSTANDING OF THE
VALUE OF ART IN EDUCATION (QUESTIONNAIRES)**

Respondent: Student Taking Art (STA). Number (N) = 228

Statements (S): The value of art in education and society

- S.1: Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading
- S.2: Malaysian cars; Proton Wira, Satria and Perdana were produced through the combination of art, science and technology
- S.3: Learning art can raise your perception of and sensitivity to aesthetic values
- S.4: The knowledge of aesthetic values can be applied in everyday life
- S.5: Learning art can make you sensitive to the environment and nature and enable you to improve it
- S.6: Learning art can help you understand and appreciate artwork as a contribution to the culture, heritage and national identity
- S.7: Art Education can contribute to the development of individuals who are creative and imaginative.

STATEMENTS	STUDENT TAKING ART	
	AGREE	
	N (228)	%
Statement 1 (S.1)	208	91
Statement 2 (S.2)	206	90
Statement 3 (S.3)	217	95
Statement 4 (S.4)	177	78
Statement 5 (S.5)	183	80
Statement 6 (S.6)	183	80
Statement 7 (S.7)	212	93

Interview

There are a few examples of students' taking art (STA) views of the value of art in interviews (117 students).

‘Do you think that learning art can raise your perception of and sensitivity to aesthetic values?’. Responding to this question 47 (40 per cent) of 117 students said ‘Yes’, 21 (18 per cent) said ‘maybe’ and 49 (42 per cent) were not sure. ‘Do you think that learning art can contribute to the development of individuals who are creative and imaginative?’. Responding to this question, 82 (70 per cent) STA agreed, 22 (19 per cent) were undecided and 13 (11 per cent) said ‘maybe’. When they were asked the question, ‘Could you tell me how art can develop your creativity and imagination?’. Only 17 (14 per cent) students could reply, 22 (19 per cent) tried to discuss the matter whereas the remaining 78 (67 per cent) did not understand.

Some of the questions are very basic. For example, ‘Could you name me four careers in art and design?’. Only 35 (25 per cent) students responded. The others did not understand. In 1997 five students (not in the group of 228 students in 1996) were then given questionnaire and asked them about their views in answering the questionnaires. They replied the questionnaires gave them more time to think, and if they felt it was very difficult they could ask their friends. In an interview they can’t do so.

Referring to the question, ‘Has your art teacher explained the value of art and career prospects in art and design?’. 35 (30 per cent) of students taking art (STA) said ‘Yes’, 8 (7 per cent) were not sure and 74 (63 per cent) said ‘No’. This investigation found that students were freer to give criticism in an interview compared with questionnaires.

5.3.2 Teachers’ and principals’ understanding of the value of art in education

Responding to the statements 1 to 7 (questionnaires) the majority of the respondents (art teachers , non-art teachers and principals) agreed that art has a contribution to make in education and everyday life. Their responses can be referred to in Table 19.

TABLE 19

ART TEACHERS', NON-ART TEACHERS' AND PRINCIPALS'
UNDERSTANDING OF THE VALUE OF ART IN EDUCATION
(QUESTIONNAIRES)

RESPONDENTS		N	VALUE	RATE	
Art Teacher	(AT)	45	1	Strongly Agree	
Non-Art Teacher	(NAT)	45	2	Agree	
Principal	(P)	18	3	Neutral	
		(16+2)	4	Disagree	
			5	Strongly Disagree	

STATEMENTS		VALUE, NUMBER AND PERCENTAGE				
		1 N & %	2 N & %	3 N & %	4 N & %	5 N & %
S.1	Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading	AT 31 (69) NAT 22 (49) P 9	13 (29) 23 (51) 7	1 (2) - 1	- - 1	- - -
S.2	Malaysian cars; Proton Wira, Satria and Perdana were produced through the combination of art, science and technology	AT 35 (78) NAT 11 (24) P 12	10 (22) 31 (69) 5	- 2 (4) 1	- 1 (2) -	- - -
S.3	Learning art can raise your perception of and sensitivity to aesthetic values	AT 33 (73) NAT 14 (31) P 12	12 (27) 29 (64) 4	- 2 (4) 2	- - -	- - -
S.4	The knowledge of aesthetic values can be applied in everyday life	AT 28 (62) NAT 8 (18) P 7	17 (38) 33 (73) 9	- 2 (4) -	- 2 (4) -	- - -
S.5	Learning art can make you sensitive to the environment and nature and enable you to improve it	AT 26 (58) NAT 12 (27) P 7	17 (38) 30 (67) 9	1 (2) 2 (4) 1	1 (2) 1 (2) -	- - -
S.6	Learning art can help you understand and appreciate art work as a contribution to the culture, heritage and national identity	AT 29 (64) NAT 10 (22) P 4	16 (36) 34 (76) 12	- 1 (2) 2	- - -	- - -
S.7	Art Education can contribute to the development of individuals who are creative and imaginative	AT 32 (71) NAT 18 (40) P 6	13 (29) 27 (60) 10	- - 2	- - -	- - -

(The total percentage of their views was shown in Table 20. Percentages not to be used for whole number is less than 25)

TABLE 20

THE TOTAL PERCENTAGE OF ART TEACHERS', NON-ART TEACHERS' AND PRINCIPALS' VIEWS OF THE VALUE OF ART IN EDUCATION (QUESTIONNAIRES)

STATEMENTS	ART TEACHER (AT)	
	STRONGLY AGREE+AGREE	
	N (45)	%
Statement 1 (S.1)	44	98
Statement 2 (S.2)	45	100
Statement 3 (S.3)	45	100
Statement 4 (S.4)	45	100
Statement 5 (S.5)	43	96
Statement 6 (S.6)	45	100
Statement 7 (S.7)	45	100
	NON-ART TEACHER (NAT)	
	STRONGLY AGREE+AGREE	
	N (45)	%
Statement 1 (S.1)	45	100
Statement 2 (S.2)	42	93
Statement 3 (S.3)	43	96
Statement 4 (S.4)	41	91
Statement 5 (S.5)	42	93
Statement 6 (S.6)	44	98
Statement 7 (S.7)	45	100
	PRINCIPAL (P)	
	STRONGLY AGREE+AGREE	
	N =18 (16+2)	
Statement 1 (S.1)	16	
Statement 2 (S.2)	17	
Statement 3 (S.3)	16	
Statement 4 (S.4)	16	
Statement 5 (S.5)	16	
Statement 6 (S.6)	16	
Statement 7 (S.7)	16	

Interview

Art Teacher (AT)	Number (N) = 36
Non-Art Teacher (NAT)	Number (N) = 23
Principal (P)	Number (N) = 18

Responding to the same questions in interviews most of the art teachers (AT), non-art teachers (NAT) and principals (P) could discuss at a basic level the value of art but only a few could offer a good discussion (refer to Table 21).

A few art teachers (8), non-art teachers (2) and principals (4) succeeded in carrying out a detailed discussion about their understanding of the role of Art Education in the school curriculum. These art teachers and principals succeeded in communicating their understanding to schools and implemented good practice in Art Education. Percentages of students', teachers', principals' and other professionals' understanding about the value of art in education (interview) was shown in Table 22.

From 117 students taking art (STA) involved in the interviews in 1996 only 17 (15 per cent) of them could speak about and discuss the value of art in education and society. Thirteen (11 per cent) could give a basic idea and the rest 87 (74 per cent) did not understand and said it was difficult.

From 75 students not taking art (SNTA) in interviews in 1996, 8 (11 per cent) could speak about the value of art, 29 (38 per cent) tried to have a discussion and 38 (51 per cent) were not sure about the value of art.

TABLE 21 Principals (1995-1997) who have been interviewed 4 of them were

STUDENTS' TAKING ART, STUDENTS' NON TAKING ART, ART TEACHERS', NON-ART TEACHERS' AND PRINCIPALS' UNDERSTANDING OF THE VALUE OF ART IN EDUCATION (INTERVIEWS)

THE RESULTS IN GENERAL 'THE VALUE OF ART'

The majority of art lecturers, artists and designers agreed that art and design has an important role in education, society and the economy

The majority of students, non art teachers and principals could only give a vague idea of the role/value of art in general. They were not very sure about the scope of art in school. Art still means imaginative drawing only.

INTERVIEW

Students' and professionals' understanding on the value of art

STA (117) 1996

- 17 (15%) could speak about the value
- 13 (11%) could give a basic idea
- 87 (74%) not sure and did not understand

SNTA (75) 1996

- 8 (11%) could speak about the value
- 29 (38%) tried to discuss
- 38 (51%) not sure

AT (36) 1996-1997

- 6 (17%) could give wide discussion
- 2 (6%) good discussion
- 13 (36%) average
- 15 (41%) basic idea / were not very sure

NAT (23) 1996

- 2 could give wide discussion
- 5 could give a basic idea
- 10 tried to discuss but were not clear
- 6 have no idea

P (18) 1996-1997

- 4 very interested and are knowledgeable
- 1 interested/good discussion
- 11 little interest/not clear
- 2 negative

Six (17 per cent) art teachers (AT) could discuss in detail what they meant by the role and value of art in education and society. Two (6 per cent) offered a good discussion. Thirteen (36 per cent) could give an acceptable idea and fifteen (41 per cent) could give a basic idea or were not very sure. It was found to be difficult for the art teachers (15, 41 per cent) to express their understanding of the value of art in education in interviews.

Two non-art teachers (NAT) could discuss the value of art, 5 could give a basic idea, 10 non-art teachers tried to discuss it but were not very clear and 6 had no idea.

Out of 18 principals (1995-1997) who have been interviewed 4 of them were knowledgeable about art and showed that they had been successful in communicating their understanding of art to their school community. These four principals were found to be interested in discussing the relationship between art, humanism, intelligence, art as language and career prospects in art and design. They could also see the link between art and science and engineering. These principals also succeeded in supporting art at school. Eleven (56 per cent) tried to explain but were not very clear about what they meant by the value of art. Two principals refused to discuss it and showed a negative attitude to Art Education.

Three curriculum planners were interviewed. One talked about art as an aesthetic language and human intelligence. One talked about art and multimedia. Another one spoke more about art and technology.

An interview was also conducted with a policy maker at the Ministry of Education. Although he was not very familiar with the content of Art Education, he suggested that Art Education should be changed to follow the current needs of the country and technology.

Seventeen art lecturers and eight course leaders (art and design) could communicate what they meant by the value of art in education through their everyday experience. They also discussed the career prospects in art and design. Thirteen of these lecturers and eight course leaders have experience abroad. Twelve artists and designers discussed the potential of art and design in Malaysia. An other six Malaysian students who did their MA and Ph.D. in the UK also succeeded in giving their views about the value of art in education and manufacturing.

This investigation found that the majority of students, teachers and principals could not communicate clearly their understanding of the value of art in education, everyday life and society. They found it difficult to think and

communicate in interviews about the value of art. However, the statements given in the questionnaires it was assumed had helped them to think about the value of art and responses in the questionnaires.

Although the number of such teachers and principals (good practice) is small, their understanding of the value of art and success in communicating this understanding in implementing good practice could help the curriculum planners and contribute to a model for good practice in Art Education in Malaysia.

Understanding the value of art plus interest and enthusiasm has allowed good practice to exist in five schools in this study. Here are a part of art teachers' and principals' (good practice) views about the value of art in education and every day life. The views of other professionals were also included in this chapter.

5.3.3 Understanding the value of art and its relevance to practice in everyday life and good practice in Art Education

(Based on views of principals and art teachers implementing good practice in Art Education)

Principals

1. Mr. Ibrahim Jusoh
(The principal of King Edward VII Secondary School 'SMKE')
2. Mr. Abd Latif Idris
(The principal of Vocational (Student With Special Needs) 'SMVPK')
3. Mr. Munap Gendong
(The deputy principal of SMVPK)
4. Mr. Mohamad Yamin Baba
(The principal of Tun Tuah Secondary School 'SMTT')
5. Ms. Asmah Yusof
(The principal of Raja Zarina Secondary School 'SMRZ')

Art Teachers (AT)

Five of these art teachers are heads of Art Education (HAED)

1. Mr. Aznan Harun (HAED, SMKE)
2. Mr. John Ang Kia Sin (HAED, SMTT)
3. Ms. Azizah Daud (HAED, SMRZ)
4. Ms. Jamizan Jalaluddin (HAED, SMVPK)
5. Ms. Noor Aini Hassan (SMVPK), Senior Assistant (SA)
6. Ms. Noor Aini Jaafar (HAED, SMSA)

The views of six senior art teachers, four principals and one deputy principal who implemented good practice can be summarised up as follows:

These teachers and principals believed that art is one aspect of human intelligence. Artists and designers are creative and visionary people in the creation of things or products, where untrained people are not able to be. Artists and designers not only have creative ideas but they are able to show their idea through visuals or tangible products. In the modern world of industrial civilisation and technology, the role of the artist in creating new ideas of design and products cannot be denied. Even in the world of broadcasting and information technology, the artist and designer especially for graphics plays an important role on the artistic side. They also believed that learning art can develop a sense of sensitivity and appreciation towards nature and the environment, culture and heritage. Understanding art could also develop a better society. They claimed that Art is one aspect of human intelligence. To teach this intelligence is not easy. The teacher must be creative and innovative. The curriculum is only a guide and the most important aspect is the teacher.

Mr. Aznan Harun stated:

Art is a subject which could develop the potential of creativity and an understanding of the concepts of beauty and appreciation such as appreciation of nature, environment, culture, heritage and society. Art could build up student personality and attitude. To claim this subject is not important is a mistake. The problem is not because of the subject of art itself but the art teachers, the principals, the parents and the public. Art and design is important across the curriculum. Yet the problem is that some of the art teachers did not show evidence of this quality.

(Aznan Harun, Art Teacher, 1997)

Asmah Yusof, Abd Latif Idris, Munap Gendong, Ibrahim Jusoh and Mohamad Yamim Baba agreed that art and design should be learnt by all students at school including science and technical students. Whether they (the students) become architects, engineers, teachers, lawyers or doctors, the sense of sensitivity to aesthetic values should educate them to use these benefits in everyday life and their professions.

Mr. Munap Gendong (1997) claims:

Art and design is a subject which supplies skills and knowledge, future careers, professionalism and a future education for students. The elements of art and aesthetics exist in any field especially architecture and engineering. Nowadays people need not only basic things but they want extra things. People have a house a basic thing but now they are thinking about the garden, the swimming pool they even need consultants to create the house interior. Landscaping and interior design is art and has become familiar to people. Even when people create a highway, they very concerned about the landscaping of the highway. Now people who work in art and design have a lot of opportunities in their profession. A lot of them become design consultants. Art is a part of human life. Art has a value in education and everyday life. People need to be educated about aesthetic values. Therefore we need to teach art to all students in school. However, the problem is not many people understand these values. For them art is a subject which cannot be independent as a core subject. Art is just a supportive subject.

Nowadays our people are too materialistic. Parents want their children to be doctors or lawyers. They never think these professionals are also human beings who need everything in their life including an understanding of aesthetic values. Parents always think about which subjects can help their children to go to college or university.

The majority of art teachers and the principals of these five schools stated that architecture, landscaping and the manufacturing of products needs the elements of art for refinement and creating aesthetic sensibility. Two of the principals claimed that historical buildings and environmental problems in Malaysia happened because of a lack of respect and understanding of the concept of beauty, cleanliness and harmony. They believe that learning art in school could contribute to develop this understanding.

These teachers and principals claimed that art should be learnt by all students not only for examination purposes but because of the value it has in education. The students who have got talent and skill can pursue their studies at a higher level in the higher institutions for their future careers. In order to achieve this vision, they have suggested that the content and the title of art at school should be refined. Students, teachers and parents have to recognise art as an important subject if the role of Art Education will follow the demands of current technology and education.

Ms. Asmah Yusof (SMRZ, 1997) discussed her understanding of the value of art in education. She gave an idea of how she succeeded in communicating her idea to school children. She was really concerned about the school environment and tried to improve the environment of her school in many ways. She found that the understanding of the concept of aesthetic value greatly contributed to improve the school environment.

We can teach the cognitive aspect but how about the affective aspect like satisfaction and enjoyment of life which comes from art? You have money but you don't have the skill to hear music, so you are still empty. You have money but when you go to a resort you don't see what a beautiful sunset there is. Life must be fulfilled physically and emotionally. You have money but you have no taste. Taste comes from the arts. Fine things in life are not necessarily money. The beauty of a sunset is something to be enjoyed and is free. Breathing in your school area is free. The best of human thought is criticised in art. Art is the thought of human feeling. If people are not taught they are not trained and they have no feeling about appreciation, how they love each other and are sensitive to the environment.

Ms. Asmah Yusof stated that art does not depend so much on exam and it is the process and the making. She referred to her experience in teaching art several years ago (before was appointed as school principal):

When I teach art, I tell them, 'Students, at the end of the year, you will see space that people cannot see, you will see colours that people don't see, you will have a third eye'. The children cannot understand and I say never mind. 'At the end of the year you will understand'. Students now reject vandalism and they reject things which are not nice. 'Now you have got a third eye'. This is important because after that, students become more broad-minded. If they like rock music before now they do not appreciate it so much, they know that other things are prettier and more beautiful. They already reject what is not nice in life. Now the students have a third eye.

SMVPK (student with special needs) succeeded in showing that Art Education is one of the important subjects in the school curriculum. The art teachers, principal and deputy principal succeeded in seeing the link between home science, industrial studies and science subjects with art and design in order to produce productivity.

Mr. Abd Latif Idris (principal) stated:

For several years I taught my students to learn about welding and they learnt new skills, but I couldn't see the end products which could come from those skills. So, when we opened several departments in art and design, I felt that the integration between industrial studies and art and design was important in order to produce industrial products. For example, students could produce letterboxes and lamp shades. The combination of these two elements is important and should not be isolated from each other. This is what is lacking in our education today. I tried to link all the subjects at this school with art and design in order that students could think about good products, either in woodwork, needlework or even cooking. I know some teachers don't like but I have.

Mr. Abd Latif Idris, also claimed:

I believe that art and design could offer skills and knowledge to science and technical students. My students have shown that they are not only enjoy learning art but the most important thing is they get very important skills for their future careers and education. They are disabled students, but when they go to private colleges for further education, they have been appreciated and

even some of them were appointed as instructors for their classmates. With these skills they could get jobs outside; even a few of them succeeded in opening their own art company. Of course they need somebody else to help them, but the rationale behind this is, if disabled people can do this, for sure the 'normal' students from 'normal' schools could do much better. Art and design and even other subjects in the 'arts' like music and performance art are a higher aspect of human intelligence which should be learnt systematically. This is another aspect of the thinking and doing process which we should inculcate in education.

Mr. Munap Gendong (deputy principal) stated:

I think these students (student with special needs) feel that they can express themselves and their emotions through artwork. They cannot express their feelings through other languages of communication. They can communicate with their friends but they cannot communicate with other people, even their parents. They become frustrated when people do not understand their expression. But through art work they can express their feelings and emotions. These students have no ability to hear and talk, so they are more concentrated on communicating through the eye. They are very fast to understand pictures, form, colour, shape and the value of aesthetics. They can use this aesthetic experience to communicate with the public through art works. Last year we had a student who went into the ceramics class. After that we discovered that he was not very keen on ceramics but was interested in portraits. So in form 5 we changed him from ceramics to Fine Art and he focused on learning portraiture under the guidance of Mr. Azman Hilmi (Art Teacher). After three months we could see the difference and his talent in Fine Art. Now he can draw a portrait very, very well. He can sketch a portrait in just five minutes. We involved him in the education expo last year and people paid five dollars to get their portrait in just a few minutes through his sketches.

This is an example of the talent of disabled students in art, and how important it is for us to understand their interest, talent and potential in order to build up their future careers. This is the role of the art teacher, not just to teach but to understand them and their interest and how to promote them through proper guidance.

Mr. Aznan Harun, the art teacher at King Edward VII Secondary School, Taiping (SMKE) believed that in the understanding of art, a sense of appreciation for the environment could develop which would reject vandalism. The first time he came to SMKE he found that the conditions and the environment for teaching and learning art were not conducive. On his own initiative he succeeded in building

an environment for good practice in Art Education to exist and the two principals who came later were really interested and supported all art activities in the school.

The first time I came to this school. I saw the art room was in a very dirty and bad condition. I worked with my students to paint and decorate that room. One of the rooms we painted all white and I put in a white carpet. Most of the students appreciated what they did in decorating the art room. Nobody wanted to vandalise or destroy it or to make the art room dirty which, they themselves had decorated. Now they have a sense of appreciation. Sometimes I mentioned to them, today we will learn art in the ordinary classroom not in the art room. Everybody look sad.

In order to test how sensitive students are to beauty and cleanliness, he sometimes put dirt and rubbish in the art room before the students came into the studio.

All the students were shocked and got angry with each other. They thought somebody amongst them had made the environment dirty. They cleaned up without waiting for any instruction from me. I trained most of the students who learn art with me to appreciate and maintain the school environment. I helped them to decorate the school environment to make murals, sculptures and we even decorated the cloak room. I believe that a positive attitude towards the environment and a decline of vandalism at this school (from time to time) is because they are now more sensitive and aware of a sense of beauty which they themselves created and maintained. I believed that learning art and understanding art can make you more sensitive to aesthetic values and to appreciate the environment. If we can communicate this value to schoolchildren we can build a generation which has a sense of belonging and love towards their environment. We can decrease vandalism.

(Aznan Harun, 1997)

Mr. Kia Sin (SMTT) stated that the contribution of art and design to the modern world is wide. People actually use the value and benefits of art in their everyday life whether they realise or not. He claimed that learning art for an examination is a mistake and will kill the interest of students and teachers as well. There is no creativity and no enjoyment. He did not allow this attitude in his students or the principals. Learning art must be creative. Art is a unique subject compared with

other subjects. People can discuss their culture, nature, environment, and the concept of beauty, national identity, invention and exploration through Art Education where with other subjects teachers are not able to do so. Even teaching art would be more interesting if teachers could combine and integrate with the performing arts. The students are not only doing drawing and painting but are able to perform it through theatre or drama.

If people claim that art and the performing arts can make you more confident in communication I agree because I already have the experience of communicating these values to my students. If you want to develop people who can be creative in business they must be creative and confident. Art and the performing arts could contribute to develop this sense of quality.

(Kia Sin, 1997)

Mr. Aznan Harun, Mr. Kia Sin, Ms. Noor Aini Jaafar, Ms. Azizah Daud, Ms. Noor Aini Hassan and Ms. Jamizan Jalaluddin (the art teachers) claimed that learning Art Education is not only could increase a talent for looking, seeing and appreciation but could increase a talent for doing, creating and inventing. A talent for looking, seeing and appreciation of art could increase a sense of sensitivity towards nature, the environment, culture and heritage. Understanding the value of nature will create a spiritual value and appreciation of the creation of mankind. Sensitivity to the environment, culture and heritage will enable individuals to appreciate their culture and environment and the needs of society as a whole. This will decrease vandalism, increase respect of public property, help in understanding other people's cultures, develop tolerance and create harmony in a multicultural society like Malaysia.

They also believed that learning art will also develop the ability of choice, doing, creating and inventing. The understanding of the value and benefit of art can be used and practiced in everyday life by all people. Indirectly everybody already uses these benefits whether they realise it or not. Art Education could educate them formally and this will increase the quality of life and taste. Understanding the concept of aesthetic values, techniques and materials is a basic skill for making and inventing good products. Malaysia intends to become a progressive and industrial country by the year 2020. Skill in art and design is a very important

element in industry and manufacturing in order to produce good products for competitive international business. Therefore, understanding art and design with a new approach to technology is important in order to increase the quality of manufacturing products. In this case art and design should not be looking isolated subject at school.

All these six art teachers, four principals and one deputy agreed that art and design education has a great contribution to make to achieve the aims of National Education Philosophy (NEP) and in preparation for the generation of Malaysia 2020. Art and design education not only provides a skilled workforce but contributes to the development for personal well being as well as being able to contribute to the betterment of the society and the nation at large.

They are also agreed that Art Education should be integrated with other subjects in education; for example, art and mathematics, art and science and geography. Art should exist across the curriculum. Every discipline needs the element of art in order to build well made products, for research, projects, assignments and presentations.

► The Evidence

These five schools which implemented good practice in Art Education succeeded in showing that they were enjoying learning art at school and used the benefit of art in everyday life. Learning art at these schools was not an examination strategy only but was for the sake of knowledge, values and creativity. From the researcher's own observation, learning art at these schools succeeded in:

- Increasing the students' creativity, improve the quality, techniques and aesthetic value of students' artwork (all schools).

- Stimulating and sharpening students' perception, making students look and raised visual intelligence, and rejecting vandalism. Appreciating and using art experience help them to build and enrich their school environment and enabled them to improve it (all schools).
- Using art as a language for communicating and as a means of expression for students especially for students with special needs (SMVPK).

5.3.4 How the understanding of art influenced good practice

The art teachers who succeeded in implementing good practice in these five schools stated that learning art does not intend to develop all Malaysians people to be an artists or designers but to teach all people to be sensitive to nature, their culture and environment and use all value and the benefit of art in everyday life in order to increase the betterment of the individual, society and the nation.

Students who have a talent could continue their intention to explore art in the economy and career prospects. It is not only a case of looking for jobs but being able to create new job and careers in art and design including fine art, ceramics, fashion, textiles, interior design, landscaping, industrial design, multimedia and broadcasting.

These art teachers succeeded in applying and communicating their beliefs to their students at school. They had experience in facing different attitudes presented by school principals and succeeded in convincing their principals to appreciate art or at least give positive feedback and to co-operate about it. They believed that art teachers must be enthusiastic, highly motivated and creative in order to create a fascinating environment for teaching art.

These six art teachers believed that learning art must be creative and interesting. Most of them are experienced and practising artists and designers. One of them has no degree in art but is very active and is involved in the art scene and art activities at state, national and international level. The majority of these teachers

have received several awards in teaching and servicing. (Refer to Chapter 6 for more discussion).

They claimed that to find a principal with a background in art is difficult but it is up to the art teacher to expose art to their principals. These art teachers could refer to the views of Mr. Syed Shaharuddin Bakri (art lecturer) who stated:

How can we expect the principals to have an art background? The most important thing is what the art teacher can show them. Art teachers should have knowledge of art and they should be practising artists. The teachers who are involved in art can be pushed further. The principals will give support if they gain something or if they can see the benefit of art at school. It is up to the art teacher to expose art to their principals. How can we expect the principals to have an art background? The most important thing is how art teachers can show them. I remember one ceramic artist (Mr. Syed Mohamad) who is also an art teacher who is very enthusiastic. He used his strength to create his own kiln for ceramics at the school. He used all the experience he had and transferred it to the school setting. The students enjoyed learning art under his guidance.

(Syed Shaharuddin Bakri, 1996)

5.3.5 The view of other professionals of the value of art in education. (How could these views contribute to curriculum planning of Art Education?)

► Art, manufacturing, engineering and computing

Question: Do you think that art and design have contribution to make to manufacturing?

Referred to this question, the majority of the art lecturers, course leaders, designers, principals and the art teachers who implemented good practice agreed that art and design have a major contribution to make to manufacturing products.

Mr. Ruzlin Maulud (a Malaysian geologist who is currently doing a Ph.D. at Leicester University) claimed that the elements of art are important in the work of

geologist. He stated that he couldn't see this value when he studied art many years ago in school but now realised that art is important in his professional work.

He stated:

I am a geologist. Graphics is very important especially in my field-geology. To demonstrate a geological phenomena needs artistic presentation. It always comes with drawing and photography especially in mineralogy. An artistic approach is very important for the presentation and attraction of people who see the work of mineralogy.

(Mr. Ruzlin Maulud, 1997)

Mr. Ruzlin Maulud also responded regarding the role of art in computerisation.

Some friends of mine asked me what is the most important element in computers. I told them it is the computer screen because the screen will show you whatever the objects is which you have created! People don't care what software you use (because there is so much software) but the most important thing is the attractive form, charts and pie charts. which you can create from that software. You deal with colour, form, structure, compositions and fonts in designing your work. So, what we actually look at and work on the computer screen is a creative art form either in multimedia or the Internet. Even Windows 95 is copied from 'Apple' which is very artistic and presentable, easy and fast to understand because we deal with symbols and the other elements of graphics on the computer screen. Art has become the most important language in computers. When engineers (civil and mechanical engineers) open the engine, they are not actually opening the book, but they open the drawing. When you open the Internet you actually open information, symbols and picture.

Six Malaysian students (including Mr. Ruzlin Maulud) who currently follow master and doctoral courses in the United Kingdom (1997) stated that art and design plays a major role in multimedia, graphic design, architecture, design technology and even information technology. The form of art and design elements (including pictures, clipart, templates, maps and photos) either 2D or 3D play an important role in making computer graphics and multimedia programme more interesting. Computers nowadays have become modern technology for the designers to create the art form and graphics.

Mr. Halim Hussin (1997), one of the Malaysian Art Education lecturers, stated that he has visited several secondary schools in the United Kingdom during his course programme in Leicester. He found that Information Technology (IT) is a subject which could be attractive to most school students. The work computer graphics done by students at secondary level in those schools he visited is good. The culture of using a computer as a tool in design is normal for students at secondary school level. This positive attitude towards computerisation in art and design should be followed by other countries including Malaysia.

Mr. Ruhaizin Ahmad (designer, 1997) claimed that the designer couldn't use manual skills in fulfilling the needs of customers in the new competitive business. In modern manufacturing and competitive business the clients need to see the designs and samples of the final products immediately and they need to be attractive. That means the designers cannot wait or take a long time to think about the designs needed by their clients. To win this business the designers should have skills in the latest computer technology. The only modern tool which could help to do all these things is the computer.

Dr. Kamarudzaman Md Isa (art lecturer/member of curriculum planning panel for 'Invention', 1996) stated, that it is high time computers should be introduced at secondary schools as an important tool in teaching and learning art, living skills and invention. These three subjects are closely related.

Md. Desa Rodzi, a new curriculum planner (1997) stated that, multimedia and information technology will be taken into account in the Art Education revision for the 'Smart Schools' scheme in Malaysia. The syllabus for this programme has already been designed and will be implemented soon at 'Smart Schools'.

► Art and culture and heritage

Besides talking about the role of art in modern technology, most of these professionals (art lecturers, artists, designers and curriculum planners) claimed

that understanding art could also contribute to increasing a sensitivity to the environment, nature, culture and heritage. The artistic nature and uniqueness of Malay traditional housing and building has been destroyed because of a lack of awareness and understanding about the value of art in architecture. The trend in Kuala Lumpur City and other cities in Malaysia to build taller buildings has sometimes destroyed the landscape and land structure. Several historical and artistic buildings have not been properly maintained and preserved. The uniqueness of the culture and heritage which was built hundreds of years ago has slowly been lost in the memory of a generation.

Mr. Ramlan Abdullah (art lecturer and sculptor) stated:

Previous Malay carpenters built the decorated Malay traditional house without any proper model and drawing and the model are in their brains. That is the memory. The traditional Malay houses have a uniqueness in artistic decoration which the modern architects cannot do. The creativity is there. The skill to do this architecture needs practice and continuous practice will develop the skill of creativity.

(1996)

Mr. Ahmad Rashidi (art lecturer) claimed that not only the value of the architecture but also traditional plays were lost just a few years ago because of the trend of modernisation, electronics and industrialisation. The new generation does not know about their own traditional plays as a part of their culture and heritage.

We have got a lot of traditional plays in our culture but we have slowly lost them all. This is a great shame when we do not appreciate our own culture. To perform 'Gasing' (Malay traditional play) for example, is not only the creativity of performing but the artistic elements of 'Gasing' could also be appreciated (Plate 1). Our previous and existing craft and heritage must be preserved. So, the only source to build this understanding is through Art Education at school and not Mathematics, Chemistry or Biology.

(Ahmad Rashidi, 1996)

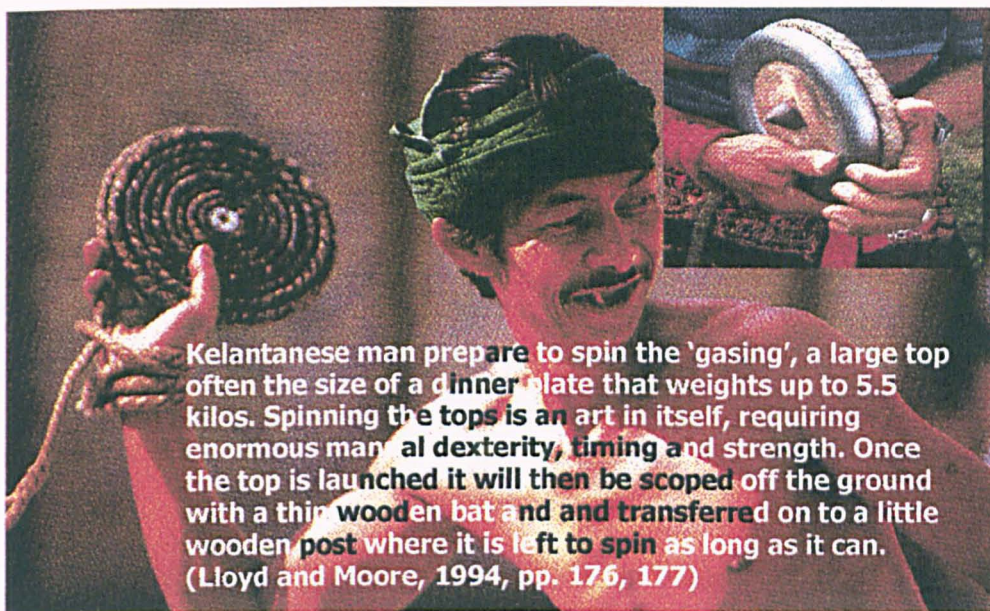


Plate 1: *'Gasing': the Malay traditional play*

These professionals claimed that people can't see this value immediately. It takes a long time to build people's awareness and understanding.

Mr. Ramlan Abdullah (1996) claimed that if art was dropped from education people would only talk about money, computers and material things.

Art tells you about people's civilisation. Technology is only a tool in civilisation. In the stone age people used stone to write and tell their actions and culture. But today we use a pen and a mouse. That is only a tool, but what is the content? We wanted to talk, write or design about what? Of course about your culture, heritage and civilisations.

► **Art and a multicultural society**

Twelve art lecturers stated that learning art could contribute to making people in a multicultural society like Malaysia more understanding of each other and appreciating each culture. However, a few of them (5), especially those who are actively involved in the art scene, claimed that could not really happen in the context of Malaysian art activities. Malays have their Malay identity; Chinese have their Chinese identity. They claimed (based on their previous education in school) that the art subjects in school are not successful in educating people to understand a multicultural society. Art as a subject in the old secondary school curriculum has not indicated to students the need to understand art and culture in the Malaysian context to get an understanding and harmony between ethnic groups and races in Malaysia.

► **Art, nature and the environment**

Most of professionals included the majority of the principals and the art teachers who implemented good practice, claimed that a sense of sensitivity to nature and the environment needs to start in childhood education. Looking and seeing is a skill which could develop through education. They stated that, people forget about the concept of living in a harmonious environment especially when the nation is too keen to modernise and industrialise. Nature, rivers and air becomes polluted by man and industrial activities. Therefore, they claimed that Art Education should be geared to educating students to this sensitivity to nature and the environment. Art teachers who implement good practice in Art Education said that landscaping and interior decoration which has been introduced for the first time in Art Education in the Integrated Secondary Scholl Curriculum (ISSC) should be handled and taught comprehensively to increase students' understanding about the meaning of aesthetic value in the environment. They claimed that some art teachers do not concentrate on landscaping in teaching because it is not stressed in the examination. They claimed that this is among mistakes made when the examination was too focussed on education. Students, teachers, principals and parents are more focussed on getting a

good grade rather than how education should educate citizens to gain knowledge, values and apply these values to their everyday life. The majority of teachers and lecturers, including principals implementing good practice, said that Art Education in school could be geared to imparting this understanding to student.

► **Art, communication and intelligence**

Most of the professionals thought that children like art very much. Art is a language of communication especially for the early stages of childhood. Art is an interesting language of communication. This language should be developed.

Mr. Awang Damit (1996), Mr. Abd Latif Idris (1995) and Mr. Syed Shaharuddin Bakri (1996) stated that everybody has their particular interest. Some people have an interest in art, music and the performing arts. Some are interested in mathematics and science. It doesn't mean that people who have a talent in art and not in mathematics are not intelligent. This is a misconception of many people. Everybody has varying potential and talent. This potential must be developed and balanced in harmony through education. Education should not discriminate against people's potential and talent. Art and design is one aspect of human intelligence which is not understood and appreciated by many people. Education in art and design at higher institutions is not just about producing craftsmen but about producing thinkers who can understand the potential of art and design through reading, experimentation and research.

Mr. Awang Damit (Artist/Art Lecturer, 1996) stated,

Even Art Education should be started at pre-school level! But this doesn't happen nowadays. The focus of our education is too much on mathematics and science. We have the 'Gerak Gempur Sains and Matematik' programme but what about other subjects, especially Art Education? So, how we would like to produce designers, architects, even engineers, who understand aesthetics in their activities. Art should be taught along with science and mathematics. It would be even better if we could look at mathematics and science from an aesthetic point of view. We always talk about art as art, but we never think about science as also being art. A lot of organic forms in science have aesthetic values. Creativity can exist in any subject, not

necessarily in science and mathematics only. Science and mathematics' formula without creativity and aesthetics would be dead and static. We are too materialistic and don't look at values. We are too concerned with getting a good certificate rather than skills and knowledge. In order to achieve this reality, we must have co-operation between planners, implementers and policy makers. And this has not happened lately.

5.3.6 Career prospects in art and design

Interview

Referring to the question, 'Do you think that art and design has career prospects in Malaysia?'. Twelve artists and designers (2 painters, 1 sculptor, 2 photographers, 5 graphic designers, 2 industrial designers) and eight course leaders in art and design said 'strongly agree' that art and design has career prospect in Malaysia. Six art lecturers said 'agree' and eleven 'strongly agree'. 10 art teachers said 'strongly agree' 19 art teachers said 'agree'. Four principals and one deputy (good practice) said strongly agree. Six Malaysian students who were doing MA and Ph.D. research in the UK in 1997 said 'strongly agree'. (Refer to Table 22).

TABLE 22

PROFESSIONALS' VIEWS OF CAREER PROSPECTS IN ART AND DESIGN IN MALAYSIA (INTERVIEW)

RESPONDENT	AGREE/ STRONGLY AGREE	Actual number of respondents
	N	
Art Teacher (AT)	29	36
Course Leader (CL)	8	8
Art Lecturer (AL)	17	17
Artist and Designer (AD)	12	12
Principal (P)	4	16
Malaysian Students (in the UK)	6	6
Total	76	95

The majority of the professionals in interview claimed that there are a lot of career prospects in art and design especially in cities like Kuala Lumpur, Penang, Johor Baru and Ipoh. The designers can choose the job and the pay is very satisfactory especially for the ones who have experience. Eight course leaders in art and design stated that there are a lot of job offers in newspapers, through personal contact, or the chance of practical training or a diploma exhibition at a university. Three course leaders from Institut Teknologi MARA (ITM) claimed that some big agencies have a direct link with the School of Art and Design (ITM) to get designers direct from ITM. Some ITM's students have been offered a job when they are in their third or final year. There are a lot of jobs and careers in art and design especially in advertising, merchandising, multimedia WEB page, Internet, TV graphic and animation, film, video, book design, book publishing and photographer (moving underwater, medical, photojournalism and advertising), interior design, landscaping, fine art, textiles and ceramic.

Kamarudzaman Md Isa (1996: interview) claimed that the project of Multimedia Super Corridor (MSC) is another future prospect for designers to search for a lot of job opportunities especially in WEB and NESCAPE.

5.3.7 The potential of art and design at higher institutions in Malaysia

Most of the art lecturers (AL) and course leaders in art and design (CL) in the interviews strongly agreed that art and design has a great contribution to make to education, society, the economy, culture and heritage, but this value is not clear enough to many people especially people at school including teachers, principals and even policy makers at the Ministry of Education. They claimed that the movement of art courses at higher institutions is very positive. A lot of colleges, even universities lately have created a school of art and design as a major department within their institutions; for example, Lim Kok Weng Art College, the Malaysian Institute of Art, University Technology Malaysia, Science University of Malaysia, National University of Malaysia, University of Sarawak

(UNIMAS) and Institut Teknologi MARA (ITM). All of these universities and colleges have a very positive approach towards art and design as a course. They believe that art and design could prepare the graduates for professions and careers.

CHAPTER 6

THE ENVIRONMENT AND FACTORS FOR GOOD PRACTICE IN ART EDUCATION (CASE STUDIES)

6.1 Overview: about this chapter

Thirty seven secondary schools in Malaysia were communicated with and participated in this research. Twenty two of these schools were visited. Of these twenty two schools, five were found to be implementing good practice in Art Education (AED), two were found to be satisfactory, four were found to be acceptable. Nine were found to be unsatisfactory and two schools were found to be bad in implementing art (refer to Figure 16).

Three schools were found to have implemented good practice in the first survey in 1995 and the other two schools were recommended to be visited by the Ministry of Education, therefore, five schools were looked at in detail through case studies in 1997 (four academic schools and one vocational school).

Five art teachers, who were also the heads of Art Education (HAED) in these five schools and one art teacher who was promoted to senior assistant at SMVPK, were comprehensively interviewed on how they succeeded in promoting art to the students, how they increased other art teachers' enthusiasm and opened up the principals' perception of art at school. Other art teachers (AT), non-art teachers (NAT), students taking art (STA) and students not taking art (SNTA) were also interviewed and answered the questionnaires at these five schools. Students at SMVPK were communicated to by the help of their art teachers. Observation of

students learning art in the studio, students' artwork, art facilities, activities in art, performance of art teachers and the principals' role to enable good practice to exist in Art Education took place.

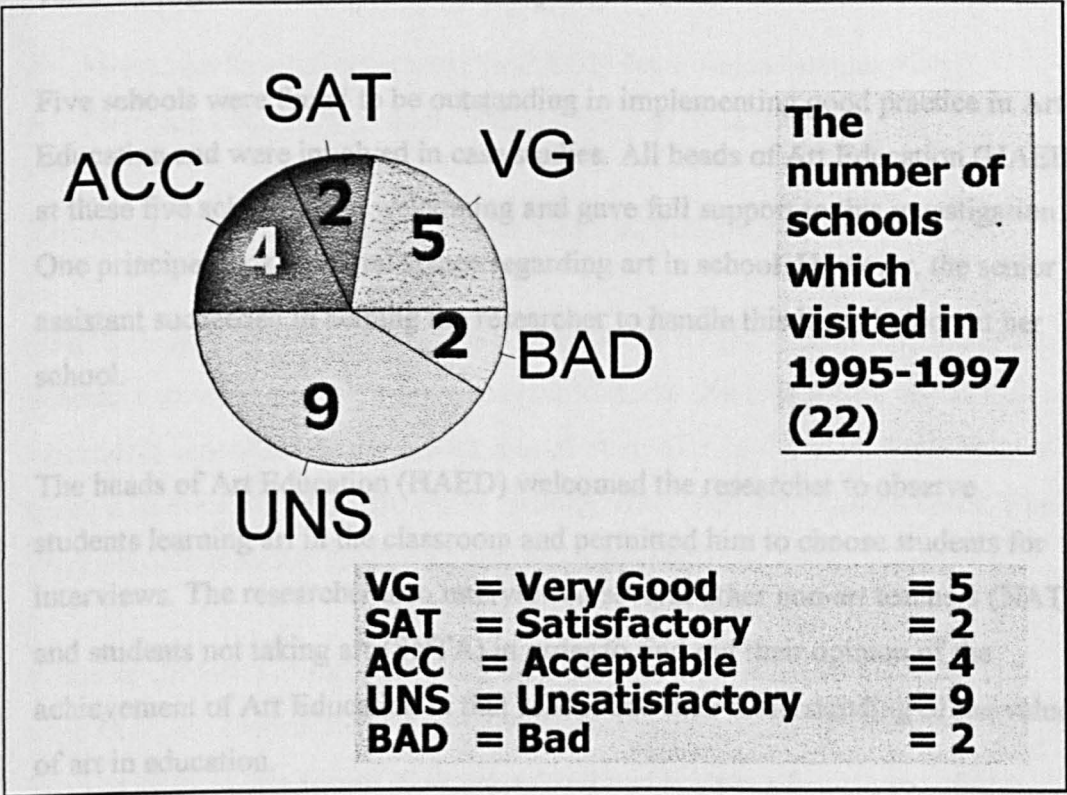


Figure 16: Number of schools visited. Good and unsatisfactory practice in Art Education

The researcher also made a case study of one of the art teachers (Syed Mohamad) who succeeded in introducing ceramic art and its potential to his students and community. He was given a grant by the local state council to open an industry in ceramics.

6.2 General information, research instruments and methodology in case study schools

6.2.1 Background of five case study schools

Five schools were found to be outstanding in implementing good practice in Art Education and were involved in case studies. All heads of Art Education (HAED) at these five schools were welcoming and gave full support to this investigation. One principal took a neutral stance regarding art in school. However, the senior assistant succeeded in helping the researcher to handle this investigation at her school.

The heads of Art Education (HAED) welcomed the researcher to observe students learning art in the classroom and permitted him to choose students for interviews. The researcher also interviewed several other non-art teachers (NAT) and students not taking art (SNTA) in order to find out their opinion of the achievement of Art Education in that school and their understanding of the value of art in education.

The researcher standardised the methods and instruments of case studies for all schools. However, in certain conditions this could not be implemented in full in certain schools because of examinations, monthly assessments, teacher's meetings, official activities and courses attended by art teachers.

Three of these five schools were visited in 1995. Those schools are:

- King Edward VII Secondary School (SMKE), Taiping, State of Perak (Town).
- Raja Zarina Secondary School, Klang (SMRZ), State of Selangor (Town).
- Vocational Section 17 Shah Alam (SMVPK), State of Selangor (Town).

The Curriculum Development Centre (CDC) at the Ministry of Education (MEM) in 1996 (second part of the investigation) informed the researcher that two schools had implemented good practice in Art Education and were recommended to visit. Those schools are:

- Seri Aman Secondary School (SMSA), P. Jaya, Kuala Lumpur (City).
- Tun Tuah Secondary School (SMTT), State of Melaka (Town).

Therefore, five schools were look at in detail in 1997 in case studies.

SMKE (Boys), SMRZ (Girls), SMSA (Girls), and SMTT (Mixed) are academic schools where all students who proceed from form five take MCE. SMVPK is a vocational school for students with special needs (forms 4 and 5). This is one of three vocational schools which give training to students with special needs. The students of this school (SMVPK) are not taking MCE.

Although SMVPK is different from the other four schools, it was chosen as a case study in order to find out how good practice was successful in being implemented in this school. This school had no background in art and design however, it succeeded in building up art and design as an important course for the students with special needs. The condition of good practice in this school could not only act as a model for other vocational schools but also to academic schools.

6.2.2 Methodology and instruments in case studies

The observational case studies focused on the factors to enable good practice to exist in Art Education. Methods used in these case studies are described as follows:

1. Pupil interviews/questionnaires.
2. Teacher interviews/questionnaires.
3. Principal interviews.

4. Observation of teaching and learning art in the classroom.
5. Observation of the conditions of art room and art facilities.
6. Investigation of students' achievement in art in MCE.
7. Investigation of students participation in art competitions and their achievement.
8. Investigation of the experience and awards received by the art teachers in teaching.

One principal (a new principal of SMSA) was not able to discuss at length in interviews because of her duties in school, however, the senior assistant succeeded in explaining about the achievement of art at her school.

Chapter 5 comprehensively discussed the views of four principals, one deputy principal, one senior assistant and five heads of Art Education (SMSA, SMRZ, SMKE, SMTT and SMVPK) about the importance and the value of art in education. Some of their other views in this chapter show how they succeeded in building and managing good practice in Art Education. The achievement and views regarding good practice in these five schools are briefly discussed in this chapter.

6.3 The environment for good practice in Art Education at Seri Aman Secondary School (SMSA)

(Refer to Table 23)

TABLE 23

GENERAL INFORMATION ON SERI AMAN SECONDARY SCHOOL (SMSA), PETALING JAYA, KUALA LUMPUR, 1997

Name of principal and qualifications		MS. MAHARANI MD JAIS BA (Hons), Education			
Head of Art Education (HAED), qualifications, awards, art experience and involvement in art activities in and outside school		MS. NOOR AINI JAAFAR , BA. Art and Design (ITM), 1979 and ATD (ITM), 1980. <u>Awards:</u> Excellency of Teacher Performance by Rotary Club, Excellent Teacher for Petaling District, Excellency of Teacher Performance by school <u>Art Activities:</u> Member of Examination Syndicate and Examination Committee, Ministry of Education. Active as a practising designer.			
Location of the school		Town			
Type of school (gender)		Girls			
NUMBER OF ART TEACHERS AND QUALIFICATIONS	Number of teachers	Number of art teachers (AT)	Degree (AT)	Certificate (AT)	
	1996	1996	1996	1996	
	91	3	2	1	
NUMBER OF STUDENTS TAKING ART IN MCE AND THEIR ACHIEVEMENTS	Year	Number of students having taken MCE	Number of students having taken AED in MCE and the percentage	Percentage of passes	
	1996	359	155 (43)	100	
	1995	403	101 (25)	100	
	1994	350	143 (41)	99	
	1993	361	176 (49)	100	
ART INFRASTRUCTURE	Number of classrooms	Number of art rooms	Art materials and tools	Yearly finance provided by the school	
	53 (1996)	1 studio	Sufficient	RM2.00 per student (RM4000.00) + sponsored from companies outside	
		1 store-room			

6.3.1 Introduction

Seri Aman Secondary School (SMSA), Kuala Lumpur was recommended by the Ministry of Education to be visited based on its previous performance in Art Education. After several observations and interviews were made, the researcher found that the head of Art Education (HAED) has played an important role to promote Art Education. The art materials, tools and infrastructure for Art Education are sufficient. The quality of students' artwork is excellent. The achievement of students in Art Education in Malaysian Certificate of Education (MCE) in 1993, 1995 and 1996 was 100 per cent passes. Ms Noor Aini Jaafar (HAED) was very active as a practising designer and succeeded in communicating her understanding to the school. She succeeded in involving students directly with the current art activities outside, especially in advertising.

Three art teachers (AT), one senior assistant and eighteen students taking art (STA), five students not taking art (SNTA) and five non-art teachers (NAT) have participated in interviews (structured interview) and questionnaires. Students' artwork; art facilities; students' achievement in art; teachers' qualifications; teachers' activities and their achievement are part of the observation in this case study at SMSA.

6.3.2 Art room, equipment, materials and tools

SMSA has sufficient materials and tools for teaching and learning art at school. Besides having all the basic needs for teaching and learning art (including two art-rooms, one printing room and one storeroom) SMSA has extra equipment for Art Education as follows: one overhead projector, one slide projector, one direct projector, cassettes, one television and video and a lot of art books for reference. The school also supplied the materials for teaching and learning art including textiles (batik), graphics, fine art, fine metal and woodcarving.

In addition art students also used all the facilities they have at school. This is an integrated system in SMSA where students can use other facilities from other departments. SMSA has a lot of facilities for education including:

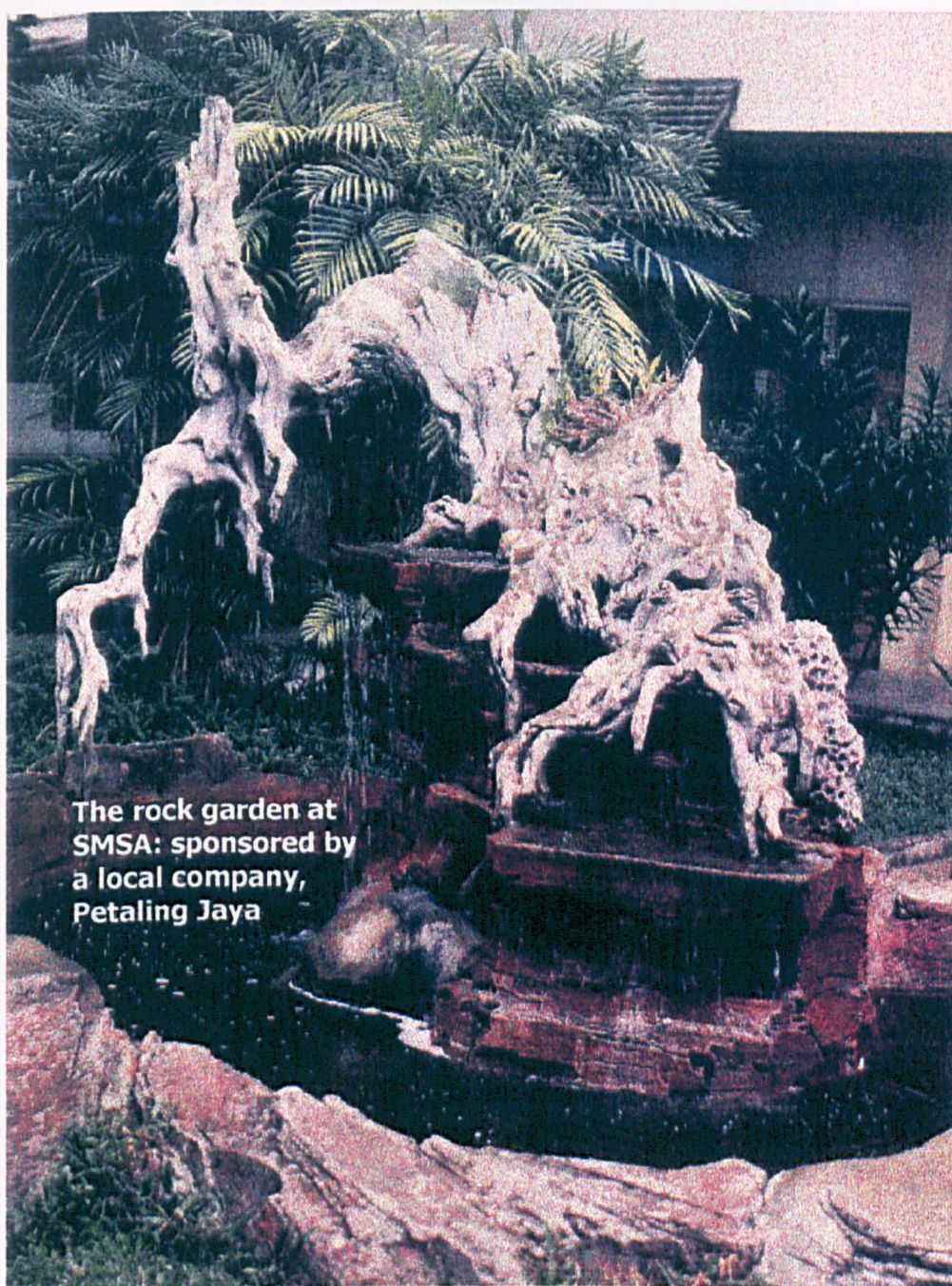
Overhead Projector (OHP)	-	11
Slide Projector	-	5
Direct Projector	-	2
Computer	-	94

How has SMSA succeeded in getting this equipment and materials for their students?

Ms. Noor Aini Jaafar (HAED) explained that besides using their yearly budget for Art Education they also get a contribution from the teachers and parents associations. Art club also did live projects with a consortium outside and used the income to increase the facilities for Art Education at school. This is not a new activity but has been implemented many years ago. Amongst the live projects done by the students and their art teachers are murals, a rock garden (Plate 2), backdrops, textiles and graphic works (Plate 3). The art teachers and students at SMSA explained that they have no problems at all with art materials and equipment for teaching and learning Art Education. They are not too dependent on gaining art facilities from the school. They find other alternatives to obtain these materials. Some companies which also provided art materials and equipment at school are: Saito Academy of Art, One Academy of Art, Stamford College (The Green Project), Lim Kok Wing, Malaysian Institute of Art (MIA) and School of Art and Design Institut Teknologi MARA (ITM).

6.3.3 Number of students taking Art Education in MCE and their achievements

More than 140 students (around 40 per cent) are taking Art Education in MCE every year except in 1995 where 101 (25 per cent) students took Art Education.



The rock garden at
SMTA: sponsored by
a local company,
Petaling Jaya

Plate 2: *The rock garden at SMTA (1997)*



Plate 3: *Student work in graphic design at SMSA (1997)*

Some science stream students joined the art club although they were not taking Art Education in MCE. In 1993, 176 (49 per cent) students took Art Education in MCE and the number of passes was 100 per cent. In 1994, 143 (41 per cent) students took art and the number of passes was 99 per cent. In 1995, 101 (25 per cent) students took Art Education and the number of passes was 100 per cent. In 1996, 155 (43 per cent) students took art in MCE and the number of passes was 100 per cent. The percentage of passes for students taking art in MCE is higher where one hundred per cent of students passed Art Education in MCE in 1993, 1995 and 1996.

This research also found that student' artwork is very good, especially graphics and textiles. The students also succeeded in using mixed media to develop graphic works. Some of these works have been sold in exhibitions outside. Art teachers claimed that the comprehensive guidance in teaching and learning art, student exposure to live projects, art exhibitions and art competitions are some of the reasons students are able to produce good works of art. Some students who have a background in computers (especially at home) have succeeded in using computers to develop sketches and final works of art.

6.3.4 Art teachers' qualifications and experience

The qualifications and experience of four art teachers in this school are as follows:

Ms. Noor Aini Jaafar

Ms. Noor Aini is head of Art Education (HAED) at SMSA. She teaches students who are taking art in MCE. Her qualifications, awards and activities in art are explained as follows:

Qualifications: BA, Art and Design (Fine Art) Institut Teknologi MARA (ITM), 1979; Art Teachers' Diploma (ATD) ITM, 1980.

Experience/Art activities: Eighteen years teaching art at secondary school.

Attended several courses in teaching Art Education for the Integrated Secondary School Curriculum (ISSC) and giving lectures in Art Education for art teachers. She is also a member of the Examination Syndicate and Examination Committee at the Ministry of Education.

Besides being active as a member of the curriculum committee at the Ministry of Education she is also active in organising art exhibitions and art competitions at district, state and national level. Amongst the international forum/symposium in which she participated are:

‘Malaysian Art in Pasadena, California USA’: California (1993).

‘Message from Malaysia’: Jordan and Aman (1994).

She was invited by the Malaysian National Art Gallery to go abroad to visit universities, art colleges, museums and art galleries in the United States, Aman and Jordan regarding western and Islamic Art.

Amongst the art exhibitions and art competitions in which she has been involved in organising are: the Nestle Art Exhibition and Petaling Staff Development. She is also active in bringing students to visit galleries, Malaysian handicraft centres and private art schools at higher institutions and colleges.

Awards: Ms. Noor Aini has received several awards in her teaching profession including: Excellency of Teaching Performance by the Rotary Club (1994); Excellent Teachers for Petaling District (1995) and Excellency of Teacher Performance by SMSA (Principal’s Award).

Ms. Lili Noriza Md. Zainol

(Teaching Lower Secondary)

Qualifications: BA, Art and Design (Textiles) ITM, 1977; ATD (ITM), 1978.

Experience/Art activities: Eighteen years teaching art at secondary school. Has attended several courses in teaching Art Education for ISSC.

Ms. Mazuirah Mohd Dom

(Teaching lower secondary)

Qualifications: BA, Art and Design (Pottery) ITM, 1984; ATD (ITM), 1986.

Experience/Art activities: Ten years teaching art at secondary school. Attending several courses in Art Education for ISSC. Has experience in organising several exhibitions such as 'Nestle Art Competition' and 'Poster Art Competition' for Petaling District. Teaching part time at 'L and G School of Art and Design' Subang Jaya.

**6.3.5 Students taking art (STA) responding to art teaching and the importance of Art Education in the school curriculum
(Structured and open ended questions)**

These represent 18 students taking art (STA) views on art teaching, the status of Art Education in the school curriculum and the value of art in education. Structured and open-ended questions have been used in these interviews.

Responding to question 1 (refer to Table 24) 'Do you like art as a subject?'. All 18 students agreed that they like art as a subject. Responding to question 2 'How do you obtain art materials?'. All students stated that art materials were supplied by the school. However, 3 of them claimed that instead of getting art materials from school they bought them for their own use. Responding to question 3, all agreed that their art room is very well equipped.

Responding to question 4, all students claimed that they are taking art because they like art and it was their own decision to take it in MCE.

TABLE 24

STUDENTS' TAKING ART (STA) VIEWS OF THE ART TEACHING AND THE IMPORTANCE OF ART EDUCATION IN THE SCHOOL CURRICULUM (STRUCTURED INTERVIEWS): SMSA

Respondent: Student Taking Art (STA). Number (N) = 18

QUESTION		ANSWER	
Q.1	Do you like art as a subject?	YES 18	NO NIL
Q.2	How do you obtain art materials?	Free from my art teachers	18
Q.3	Do you feel that your art room is very well equipped?	Agree 18	Disagree. NIL
Q.4	What factors influence your choice to take Art Education for MCE?	I like art and it was my own decision 18	I have no choice in elective subjects NIL
Q.5	How do you feel about the quality of art teaching?	Very Good 16	Good 2
Q.6	What do you think the status of Art Education in this school is?	Very Good 16	Good 2
Q.7	What do you think is your principal, teachers' and students' attitude towards art? Do you think that they appreciate art at school?	Yes/Agree 16	Neutral 2
Q.8	Does your art teachers tell you about available courses and careers in art and design?	Yes 18	No NIL
Q.9	Do you think that all students should study art in school?	Yes 16	Neutral 2

TABLE 25

STUDENTS' TAKING ART (STA) VIEWS OF THE VALUE OF ART IN EDUCATION (STRUCTURED INTERVIEWS): SMSA

(Respondent: Student Taking Art (STA). Number (N) = 18

STATEMENT	AGREE	NEUTRAL	DIS-AGREE
S.1: Learning art can raise your perception and sensitivity to aesthetic value	16	2	-
S.2: The knowledge of aesthetic value can be applied to everyday life	16	2	-
S.3: Learning art can help you be sensitive to the environment and nature and enable you to improve it	16	2	-
S.5: Art Education can contribute to the development of individuals who are creative and imaginative	18	-	-
S.6: Art Education can raise your appreciation of our common culture and heritage in a multicultural society	13	5	-

Responding to the quality of art teaching (question 5), all 18 students claimed that the quality of art teaching is good. They claimed that art teachers have a wide experience in teaching. The art teachers gave them the opportunity to explore and use their creativity in doing artwork. Nur Shazmin (STA 1997) stated:

I am very satisfied with the art teaching because she (Noor Aini) not only explores various art works but also Malaysian arts and crafts. She teaches step by step to ensure we understand and she will repeat several times if some of the students do not seem clear. She tries to encourage to produce good works of art. Besides art works she also explained careers in art and design. At least now we know about careers in art such as interior design, graphic design, textiles, ceramics, painting and architecture. She brought newspaper cuttings, pamphlets and magazines to explain about careers in art. We found a lot of career opportunities in advertising and the graphics world. We believe that art and design is an important subject at school and we are confident that our teacher is a very experienced art teacher.

Responding to question 6, all 18 students taking art (STA) agreed that the status of Art Education in SMSA is good. Responding to question 7, 'Do you think that students, teachers and principals appreciate art at school?'. The majority of STA (16) said 'yes' and 2 were neutral. They claimed that the continuous art activities at school succeeded in sharpening the principal's, students' and non-art teachers' perception of art.

Responding to question 8, 'Does your art teachers tell you about available courses and careers in art and design?'. All 18 students claimed that the art teachers (especially Ms. Noor Aini) had told them about available courses and careers in art and design. Responding to question 9, 'Do you think that all students should study art in school?'. 16 students said 'yes', 2 were neutral. Out of 16, 2 students said that all students should take art at school, however, only talented students could pursue a specialisation in art. Responding to statements 1 to 6 (The value of art in education) in Table 26, the majority of students taking art (STA) agreed that art has a value in education.

The above responses show that art was appreciated by the majority of the school and held a good position at school. The quality of art teaching is good and the art teachers always explained about career prospects in art and design.

6.3.6 Students' not taking art (SNTA) and non-art teachers'(NAT) views about the status and the value of art in education (Questionnaires)

Five SNTA and five NAT also responded to the statements (S1-S13) about the role and value of art in education. Their understanding and views can be referred to in Table 26.

TABLE 26

STUDENTS' NOT TAKING ART (SNTA) AND NON-ART TEACHERS' VIEWS OF THE VALUE OF ART IN EDUCATION (QUESTIONNAIRES)

Statements (S):

- S1 Art Education is more suitable for less academically inclined students
- S2 The term Arts Education 'Pendidikan Seni' at secondary school should be replaced with Art and Design Education
- S3 Drawings, pictures, photos and symbols play an important role in print and electronic media
- S4 Art is important in advertising
- S5 Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading
- S6 Visual material is remembered much more efficiently than written material
- S7 Malaysian cars; Proton Wira, Satria and Perdana were produced through the combination of art, science and technology
- S8 Art is an important element in industry and manufacturing
- S9 Art can contribute to the development of culture, heritage and tourism
- S10 Learning art can raise your perception and sensitivity to aesthetic values
- S11 The knowledge of aesthetic values can be applied in everyday life
- S12 Understanding art can make you sensitive to the beauty of nature
- S13 Art Education can contribute to the development of individuals who are creative and imaginative

Continuation of TABLE 26 *ISSC Formatted by Curriculum Development*

Respondent: Student Not Taking Art (SNTA) Number (N) = 5

Non Art Teacher (NAT) Number (N) = 5

[illegible][illegible]

EXPLANATIONS

The majority of students not taking art (SNTA) and non-art teachers (NAT) agreed with the statements S3 to S13 about the role and value art has in education. Responding to statement 2 (S2), the majority of respondents (SNTA and NAT) agreed that the present term Arts Education 'Pendidikan Seni' at secondary school should be replaced with 'Art and Design Education'. Responding to question 1, the majority of SNTA and NAT did not agree with the statement that Art Education is more suitable for less academically inclined students. This response showed that the perception of these SNTA and NAT at SMSA towards Art Education in the school curriculum is very positive.

6.3.7 Student participation in art activities in and outside the school

Several major art activities were implemented every year to increase students' and teachers' understanding of art in school. Amongst the art activities which were implemented in 1995 and 1996 are those as follows:

- Teaching Art Education in ISSC (organised by Curriculum Development Centre 'CDC' and SMSA). This exhibition explored 'batik' printing (Malaysian traditional textiles), weaving and wood carving.
- Art and Entrepreneurs Week Long Exhibition.
- Art exhibition and art demonstration for Petaling District.
- Art and Photography Exhibition.
- Folio work exhibition for Petaling District.
- Smart School Campaign.

Students were also active in art exhibitions and art competitions in and outside school. Among students' achievements in art competitions are:

- Art and Environmental Competition, 1994. First prize (National level).
- SUKOM (Commonwealth) exhibition, 1988. First prize (National level).
- The Beauty of Nature, 1988. Third prize (National level).
- The Figure of National Archive. Minor Award.

The majority of respondents (18 STA, 3 AT, 2 NAT and 1 deputy principal) claimed that these kind of activities have developed students' and teachers' understanding of the importance of Art Education in the school curriculum. Besides that it is increasing the art teachers' professionalism and students' skills in art. They claimed that art has been given a high priority in the school curriculum. Students, teachers, even the previous principals, were not arguing about the status of art at school but they would like to see what are the new and exciting projects in art and design at school.

6.3.8 What the art teachers and principal say about good practice in Art Education in their school (SMSA)

Noor Aini Jaafar, head of Art Education (HAED) said:

The principals will not show you art. You the art teachers will show what art is all about to the principals. In my eighteen years profession as an art

teacher I faced principals who appreciated and did not appreciate art. In this case the art teacher should show something about art at school to open up the principal's perception. If the art teachers have enthusiasm and interest the school principal will definitely gradually show an interest in art. The principals will come and go but the art teacher will stay at school in his/her profession. So the art teacher must enjoy art at school. When the art teacher gets some recognition from the school that means the school administrator could now listen to the art teacher who can lead several school projects. The art teacher shows that they could make a vital contribution to the school.

In several activities many non-art teachers and principals invited me to discuss issues and asked for ideas to improve other disciplines and the school as a whole. This is very important appreciation and recognition for an art teacher. I believe the art teachers can do something for the school, but they should be creative, imaginative and active.

Noor Aini Jaafar claimed that (in the case of SMSA) there is a big budget for Art Education either from the school or outside. Help from the school administrators and the art club succeeded in finding sponsors for art at school. In order to increase art teacher's professionalism, Noor Aini suggested that the art teachers should order art books for their teaching. This is the way to increase their knowledge, skills and understanding in art. The art teachers should also continuously participate in art exhibitions and art competitions to increase their skills and understanding about the current needs in art and design. To go freelance and be active as a practising artist and designer the art teachers could not only get new techniques and technology in art and design but also could offer new ideas to their students. Indirectly these activities succeed in making a relationship between art at school and consortiums outside for the future development of art in school. Noor Aini claimed, 'The ideas you get outside could be communicated to the school and improve the quality of art teaching. The art teacher will not be static, they will enjoy their profession. Students also gain new knowledge in art.'

The researcher discussed with the senior assistant the achievement of art at school. She said that the enthusiasm showed by the art teachers (especially Ms. Noor Aini Jaafar) is very good. The students like art at school. She stated that

Noor Aini had brought new technology to art such as computer graphics and introduced this to the school. Students (especially forms four and five) were excited to learn art and the school could also see what art and design is. She claimed that Noor Aini is one of the navigators not only for Art Education but also for the school.

Ms. Noor Aini Jaafar gave several reasons for art playing a role and enabling good practice to exist in Art Education at SMSA:

1. Using art and design (mural, sculpture and landscaping) to increase the quality and the cheerfulness of the school environment. Art teachers could combine this project with other disciplines such as Science Agriculture and Living Skills. She claimed that the art teachers should lead these projects as she did at SMSA.
2. The art club has succeeded in organising a lot of art activities and programmes at school (such as art exhibitions and art competitions) at school, district, state and national level. These activities succeeded in opening up the school community's and public's perception of the value of art in education.
3. The Art club succeeded in doing art projects in and outside school such as backdrops and graphics. These activities succeeded in opening up students' perception of art and the income also contributed to increase the quality of art materials and equipment at the school.

6.3.9 The interpretation of good practice in Art Education in SMSA

There are several factors which were found to contribute to the environment for good practice at SMSA, Petaling Jaya, Kuala Lumpur:

1. The HAED was very active and succeeded in pushing other art teachers to build up art at school. She is very pragmatic and active and succeeded in showing her leadership qualities at school in order to get recognition from the school. The several awards received by Noor Aini Jaafar showed evidence of her professionalism as a teacher at school. This showed that the argument that the art teachers are not being given recognition at school (as claimed by some art teachers in Chapter 4) is not quite true. Even in the case of SMSA the art teacher (Noor Aini Jaafar) is a model for other non-art teachers how to succeed in their teaching profession.
2. To be involved actively as members of society at school, district and state level (including at the Ministry of Education level) has contributed to increase art teacher's understanding, to get ideas and improve the management quality in art at school.
3. Art teacher (Noor Aini Jaafar) who are active as freelance artists succeeded in increasing students' understanding of art in general. Besides that the art teachers always increase their skills and knowledge of new technology and current needs in art and design outside. Although Ms. Noor Aini Jaafar had already been an art teacher for eighteen years, her enthusiasm was not static and even increased because of these activities.
4. Student activities in art at schools through art competitions, art exhibitions and art demonstration succeeded to increase their interest in art. Art does not look a dull subject but an exciting one at school.

5. Art activities not only organised at school level but also at district, state and national level not only succeeded in opening up people's perception of the value of art in school but also to the public in general. These activities automatically give recognition to art as an important subject at school.
6. SMSA also succeeded in getting support from outside to get new equipment and materials for Art Education through live projects, donations and sponsorship. This showed that art at school can succeed without depending too much on the school.
7. Using art and design activities to increase the quality and the beauty of the school environment is another potential at SMSA. This is another strategy to show the significant role of art and design at school.
8. Noor Aini also had an opportunity to go abroad to visit art galleries and art schools. She claimed that knowledge she got from these visits had increased her knowledge and ideas in art for her careers and art at school.

This particular case study at SMSA showed that the role of the art teacher is very important in order to increase the status of art at school. The enthusiasm showed by the teachers will increase the principal's perception of the importance of art at school. The principals who at the beginning were not keen on art have at last given support and showed interest in art at school.

6.4 The environment for good practice in Art Education at SMRZ

(Refer to Table 27)

TABLE 27

GENERAL INFORMATION ON RAJA ZARINA SECONDARY SCHOOLS (SMRZ), PELABUHAN KLANG, SELANGOR 1997

Name of principal and qualifications	MS. ASMAH YUSOF BA (Hons), 1971, Sociology and Anthropology			
Head of Art Education (HAED), qualifications, awards, art experience and involvement in art activities in and outside school	MS. AZIZAH DAUD , BA. Art and Design (ITM) and ATD (ITM). <u>Awards:</u> Excellency in teaching and servicing 1993, succeeded in getting several major and minor awards in art competitions at district and state level. <u>Art Activities:</u> Active as practising designer.			
Location of the school	Town			
Type of school (gender)	Girls			
NUMBER OF ART TEACHERS AND QUALIFICATIONS	Number of teachers	Number of art teachers (AT)	Degree (AT)	Certificate (AT)
	78	3	2	1
NUMBER OF STUDENTS TAKING ART IN MCE AND THEIR ACHIEVEMENTS	Year	Number of students having taken MCE	Number of students having taken AED in MCE and the percentage	Percentage of passes
	1996	300	175 (58)	99
	1995	320	198 (62)	99
	1994	375	250 (67)	97
	1993	300	189 (63)	98
ART INFRASTRUCTURE	Number of classrooms	Number of art rooms	Art materials and tools	Yearly finance provided by the school
	25	2 studios	Sufficient	\$ 2.00 per student
		1 store-room		

6.4.1 Introduction

Raja Zarina Secondary School, Pelabuhan Klang (SMRZ) is a good example of how good practice could exist in education through the combination of enthusiastic art teachers and the school principal. SMRZ was given an award by the Ministry of Education as one of the best three schools in Malaysia in a landscaping and environment competition in 1994.

There are three art teachers in SMRZ. Two of them have a degree in art and design and one has a certificate in Art Education. The achievement of students in Art Education in MCE is more than a 97 per cent pass rate. The cleanliness of the classroom and the school environment showed that the students really appreciate an improvement in their school environment. The concept of using art and design to improve and understand the environment was applied in this school.

6.4.2 Art room, equipment, materials and tools

SMRZ have sufficient materials and tools for teaching and learning art at school. This school has two art rooms and one storeroom. These art rooms were found to be conducive to learning with cabinets for keeping students' work of art, folios and art materials. The art rooms were comprehensively used for practical projects, however, basic design and drawing which need no tools can be done in the classroom or outside.

Besides having sufficient basic materials and tools, SMRZ has extra equipment for Art Education as follows: one audio video system (AVA) and multimedia, one overhead projector, 'batik' (textile) printing frames, one darkroom for photography and printing, one set of exposure lights and one slide projector.

Ms. Azizah Daud claimed some of this equipment was funded by the companies which engaged with the art club to do live projects. Some of these companies are: Multi Fillar Berhad; Haisun and Oriental. Mark Way Sdn. Berhad supply colours

and paints for SMRZ. All of these companies are located in Kuala Lumpur and Klang.

6.4.3 Number of students taking Art Education in Malaysian Certificate of Education (MCE) and their achievements

More than 58 per cent of students are taking art in MCE every year. The rate of passes in MCE is also high where more than 97 per cent of students pass art in MCE every year. The percentage of passes is as follows: 98 per cent (189 students) in 1993, 97 per cent (250 students) in 1994, 99 per cent (198 students) in 1995 and 99 per cent (175 students) in 1996.

6.4.4 Art Teachers' qualifications and experience

The qualifications and experience of four art teachers in this school is as follows:

1) Ms. Azizah Daud

Qualifications: BA Art and Design, ITM, 1983; ATD (ITM), 1984.

Experience/art activities: Twelve years teaching art and head of Art Education at SMRZ. Besides teaching art she also teaches English, Malay and Moral Education. Ms. Azizah has been active in several art exhibitions and art competitions at district, state and national level. She attended several courses in teaching Art Education for Integrated Secondary School Curriculum (ISSC) and gave lectures in graphics and art resources at the Teachers Centre, P. Klang (1988-1993). Besides being active in art exhibitions and art competitions, Ms. Azizah is also active in doing freelance projects outside, for example, banners, backdrops, signboards, invitation cards and graphic works.

Awards: Ms. Azizah Daud received 'Excellency in Teaching and Servicing' in 1993 and 'Principal Award' in 1993. She also succeeded in getting several major and minor awards in art competitions at state level including two major prizes in

art competitions at district level (Klang) in 1989, 1993 and one third prize at state level in 1991.

Ms. Azizah Daud was found to be active in art exhibitions and art competitions at district and state level. She is also active as a practising designer and does freelance artwork outside. Another two art teachers in this school were found to be average and not as active as their head of Art Education, Ms. Azizah Daud.

Ms. Azizah Daud stated that her activities outside did not interfere with her career and responsibility as an art teacher at school. The several awards she got in teaching and art competitions showed the professionalism of her career as an art teacher and designer. She believed that the knowledge she gained from her outside work as a designer, enhanced her teaching at school.

2) Ms. Shahrul Aniza Yusof

Qualifications: BA, Art and Design (Textiles), ITM, 1990; PGDE, 1991.

Experience/art activities: Seven years teaching art at secondary school. Has experience as head of Art Education at Marudi Secondary School, Sarawak. Part time art teacher outside and doing freelance projects in art and design.

3) Ms. Zaiton Othman

Qualifications: Teaching certificate in Art Education and Malay Studies, Specialist Teacher Training Institute (STTI), 1977. Twenty years teaching art at secondary school.

6.4.5 Students taking art (STA) responding to art teaching and the importance of Art Education in the school curriculum

(Refer to Table 28 and 29)

TABLE 28

STUDENTS' TAKING ART (STA) VIEWS OF THE ART TEACHING AND THE IMPORTANCE OF ART EDUCATION IN THE SCHOOL CURRICULUM (STRUCTURED INTERVIEWS): SMRZ

Respondent: Student Taking Art (STA). Number (N) = 15

QUESTION		ANSWER	
Q.1	Do you like art as a subject?	YES 15	NO NIL
Q.2	How do you obtain art materials?	Free from my art teachers	15
Q.3	Do you feel that your art room is very well equipped?	Agree 15	Disagree NIL
Q.4	What factors influence your choice to take Art Education for MCE?	I like art and it was my own decision 15	I have no choice in elective subjects NIL
Q.5	How do you feel about the quality of art teaching?	Very Good 13	Good 2
Q.6	What do you think the status of Art Education in this school is?	Very Good 14	Good 1
Q.7	What do you think is your principal, teachers' and students' attitude towards art? Do you think that they appreciate art at school?	Yes/Agree 15	Neutral NIL
Q.8	Does your art teacher tell you about available courses and careers in art and design?	Yes 15	No NIL
Q.9	Do you think that all students should study art in school?	Yes 13	Neutral 2

Responding to question 1 (Table 28), 'Do you like art as a subject?'. All of 15 students agreed that they like art as a subject. Responding to question 2, 'How do you obtain art materials?'. All of 15 students stated that art materials were supplied by the school. Two students claimed that as well as of getting art materials from school they also bought them for their own use. Responding to question 3, 'Do you feel that your art room is very well equipped?'. All of 15 students agreed that their art room is very well equipped.

Responding to question 4, ‘What factors influence your choice to take Art Education in MCE?’. All of 15 students claimed that they are taking art because they like art and it was their own decision to take it in MCE. Responding to the quality of art teaching (question 5), the majority of students (13 students) claimed that the quality of art teaching is very good. They claimed that art teachers have a wide experience in teaching and are easier to approach. The art teachers gave them the opportunity to explore and use their creativity in doing artwork (Plate 4).



Plate 4: *Student work in textile at SMRZ*

Responding to question 6, the majority of students (14 students) agreed that the status of Art Education in SMRZ is very good. Responding to question 7, ‘Do you think that students, teachers and principals appreciate art at school?’. All of 15 students said ‘yes’. They claimed that the continuous art activities at school succeeded in opening the principal's, students’ and non-art teachers’ perception of art. Responding to question 8, all of the 15 students claimed that the art teachers had told them about available courses and careers in art and design. Responding

to question 9, ‘Do you think that all students should study art in school?’. The majority of students (13 students) said ‘yes’.

Responding to statements 1 to 6 in Table 29, the majority of students taking art (STA) agreed that art has a value in education. The above responses show that art was appreciated by the majority of the school and held a good position at school. Art does not belong only to the art stream students but belongs to all students at school including those in the science stream.

TABLE 29

STUDENTS’ TAKING ART (STA) VIEWS OF THE VALUE OF ART IN EDUCATION (STRUCTURED INTERVIEWS): SMRZ
(Respondent: Student Taking Art (STA). Number (N) = 15

STATEMENTS	AGREE	NEUT- RAL	DIS- AGREE
S.1: Learning art can raise your perception and sensitivity to aesthetic value	13	2	-
S.2: The knowledge of aesthetic value can be applied to everyday life	13	2	-
S.3: Learning art can help you be sensitive to the environment and nature and enable you to improve it	13	2	-
S.5: Art Education can contribute to the development of individuals who are creative and imaginative	14	1	-
S.6: Art Education can raise your appreciation of our common culture and heritage in a multicultural society	11	4	-

The students and art teachers of Raja Zarina Secondary School (SMRZ) stated that their principal had been motivated to improve the beauty of the school environment. She took a lead and co-operated with the school community to decorate and maintain the school environment.

SMRZ put up several billboards (Plate 5) which decorated the school environment. These billboards were created by students and art teachers to give information and to advertise to the school community. The concept of ‘art in

communication' has been applied at this schools. SMRZ did not just put up professional billboards but created a traditional 'Bangsal' (place of rest) in their school garden. This 'Bangsal' (Plate 6) design was based on Malaysian traditional housing. This 'Bangsal' acts as a place for students to rest or do their homework. SMRZ succeeded in promoting Malaysian traditional architecture in the school environment. Ms. Asmah claimed that creating this architecture at school has indirectly succeeded in teaching students to appreciate their culture and heritage.



Plate 5: Billboard by students which decorate the SMRZ landscape



Plate 6: Landscaping at Raja Zarina Secondary School

6.4.6 Students' not taking art (SNTA) and non-art teachers' (NAT) views about the status and the value of art in education

Questionnaires

Five SNTA and four NAT also responded to the statements (S1-S13) about the role and value of art in education. Their understanding and views can be referred to in Table 30.

TABLE 30

STUDENTS' NOT TAKING ART (SNTA) AND NON-ART TEACHERS' VIEWS OF THE VALUE OF ART IN EDUCATION (QUESTIONNAIRES)

Statements (S):

- S1 Art Education is more suitable for less academically inclined students
- S2 The term 'Pendidikan Seni' (Arts Education) at secondary school should be replaced with 'Pendidikan Seni Lukis dan Seni Reka' (Art and Design Education)
- S3 Drawings, pictures, photos and symbols play an important role in print and electronic media
- S4 Art is important in advertising
- S5 Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading
- S6 Visual material is remembered much more efficiently than written material
- S7 Malaysian cars: Proton Wira, Satria and Perdana were produced through the combination of art, science and technology
- S8 Art is an important element in industry and manufacturing
- S9 Art can contribute to the development of culture, heritage and tourism
- S10 Learning art can raise your perception and sensitivity to aesthetic values
- S11 The knowledge of aesthetic values can be applied in everyday life
- S12 Understanding art can make you sensitive to the beauty of nature
- S13 Art Education can contribute to the development of individuals who are creative and imaginative.

Continuation of TABLE 30

Respondent: Student Not Taking Art (SNTA) Number (N) = 5
Non Art Teacher (NAT) Number (N) = 4

SNTA	STATEMENTS AND VALUE												
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13
Agree		3	5	5	4	4	5	4	3	4	2	3	4
Neutral	1	1				1		1	2	1	3		1
Disagree	4	1			1							2	
Total	5	5	5	5	5	5	5	5	5	5	5	5	5

NAT	STATEMENTS AND VALUE												
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13
Agree		3	4	4	4	4	4	4	4	4	4	3	4
Neutral		1										1	
Disagree	4												
Total	4	4	4	4	4	4	4	4	4	4	4	4	4

EXPLANATIONS

The majority of students not taking art (SNTA) and non-art teachers (NAT) agreed with the statements 3 to 13 about the role and value art has in education. Responding to question 2, the majority of SNTA and NAT agreed that the present term ‘Pendidikan Seni’ (Arts Education) at secondary school should be replaced with ‘Pendidikan Seni Lukis dan Seni Reka’ (Art and Design Education). Responding to question 1, the majority of SNTA and NAT did not agree with the statement that Art Education is more suitable for less academically inclined students. This response showed that the perception of these SNTA and NAT at SMRZ towards Art Education in the school curriculum is positive.

6.4.7 Student participation in art activities in and outside the school

Students at Raja Zarina Secondary School (SMRZ) were found to be active in participating in art exhibitions and art competitions at district and state level. Students were also active in doing murals, handicrafts, banners, backdrops and a rock garden for the school.

Some of art activities implemented at SMRZ (1994-1997) are:

‘Art Week Exhibition’. This week long exhibition was organised every year. The theme of the exhibition was different each year. Demonstrations in art (batik, textiles, ceramics, and graphics) and an art exhibition were organised for this exhibition. Besides, art activities, ‘Wau (Malaysian traditional kites) Festival’ was also designed to make art activities become more attractive. The art club organised art demonstrations, sold T-shirts, postcards and greeting cards to the school community. These activities were open to the public. The principal, non-art teachers and the art teachers claimed that this kind of activity succeeded in opening up students’ and the public’s perception to the function of art in education and careers.

SMRZ also participated in organised art exhibitions and art competitions at district level. This is a joint activity with other schools in Klang in order to make it more attractive and a lot of students participated in the art exhibition from other schools.

Students at SMRZ succeeded in participating in several art competitions at district, state and national level. Some of the achievements of the school in this competition are as follows:

- Art competition between schools, organised by Klang City Council. Third prize.
- Art competition between secondary schools in Asian countries (Malaysia, Brunei, Singapore, Philippines and Thailand) in 1997 in Brunei. SMRZ represented Malaysia and got second prize in this competition.

Although the majority of science stream students do not take art in Malaysian Certificate of Education (MCE), they are found to be very active in the art clubs. Even one of the science stream students, Ms. Haniza Ahmad, lead the art club.

Ms. Haniza Ahmad claimed that art is for all students at school. Although she is a science stream student it doesn't mean that science students cannot be active in art activities. She claimed art meant beauty. Therefore, all people should have a sense of beauty in their life. She stated, 'All of the environment surrounding us is full of beauty including our house, therefore, we should appreciate this beauty'. She claimed that all students should get at least a basic knowledge in aesthetics which they could learn at school. They can carry this knowledge throughout their life. She claimed that to think that art at school is only for examination purposes is not to appreciate the concept of education.

Most of the students stated that they were very happy about their achievement in creating a cheerful environment for the school. The school became a garden and home. They could study, do projects and homework anywhere in the garden and not necessarily at home. They took care of their canteen, murals, and even decorated the cloak room. They succeeded in maintaining this cheerful environment not because of any intention of showing visitors who frequently came to visit the school, but because they felt satisfied and appreciated the school environment.

6.4.8 What the principal and art teachers say about good practice in Art Education in their school (SMRZ)

Ms. Asmah Yusof, (the school principal) was found to have broad knowledge and understanding of the value of art and was very interested in and succeeded in promoting art at school (refer to Chapter 5). She was found to be a navigator in improving art at school. She was very concerned about the aesthetic value surrounding the school environment. Everything should be conducive for teaching and learning either in or outside the classroom. She asked students to decorate the canteen and garden. From her experience, she believes that the process of learning art could increase a sense of appreciation of aesthetic values and decrease a tendency towards vandalism. She claimed, 'I have proved to my school children how art can develop a sense of appreciation. I believe my students could carry this understanding to their home and future life'.

Ms. Asmah Yusof said that when she came to SMRZ, the school environment was already beautiful with work from the previous principals, students and teachers. That was the excellence at the school which she wanted to maintain. That's why she went all out to create and maintain the beauty of the school environment. She wanted every single space in the school to be comfortable for learning and to become the home of the students.

Ms. Asmah Yusof stated that school must be different from the home. What students can't get at home, for example, satisfaction and love, they can still find at school.

The only difference is school. That's why schools should be beautiful, because some student's homes are not nice, not beautiful. Schools should be clean. Some students come from areas with bad sanitation. Everything in school must compensate for whatever they don't have at home. If not one hundred percent at least they have the place for appreciating this value. If school is dirty, and not organised it's not different.

Ms. Asmah Yusof stated that the enthusiasm of art teachers is very important to improve art at school. She thought that every principal should have an appreciation of beauty. No principal would look down on his or her art teacher if the art teacher has given something to the school about art and design. The art budget would improve if the principal is confident about the benefit of art in school.

Ms Asmah Yusof said that the art teachers who have the enthusiasm to promote art in their school could develop art without the need to wait for major reforms in Art Education as a whole. If an art teacher believes in the profession which they have chosen for the rest of their life, they could enjoy art at school whatever the conditions or situation. Art teachers should increase the quality of art teaching with a variety of techniques and approaches and this would increase their credibility as professional teachers at school. The art teachers are not just followers, sometimes they could be good leaders in whatever programme at school. She claimed that the art teachers should show that they could do something for the school as a whole, give imaginative ideas in meetings and be school planners and 'architects', as well as show that they are good administrators in Art Education at school.

The art teachers were also encouraged to follow an art course and art workshop outside the school in order to increase their skills and knowledge in Art Education. The school principal believed that teachers who are skilled and are capable could increase student interest and promote art at school.

Ms. Asmah Yusof said:

I saw that Ms. Azizah Daud was very highly motivated, innovative and active in promoting art at school through art club activities. She should be given the opportunity to increase her knowledge in art. I support her for her contribution to art at the school. I encouraged her to pursue her studies at master level as a part-time student (ITM). I told her she was exempt from duty on Saturdays. I asked some teachers to go for staff development. Some of the teachers said to me that we would lose manpower. I said it would

increase expertise. She (Ms. Azizah Daud) went once per week but she came back with three months of knowledge.

Ms. Asmah Yusof offered several guidelines on how good practice could exist in Art Education at school. These practices were implemented in SMRZ.

- School should provide a suitable infrastructure for teaching and learning art at school.
- The art teachers should be skilful and active and enthusiastic in promoting art at school.
- The school should encourage art teachers to follow workshops, courses or further study in art.
- Schools should recognise Art Education as an important subject at school.
- Students should have career prospects in art and design explained and also future education in higher institutions (Ms. Asmah claimed that some students have talent and an interest in art but they do not know where they could go after MCE, because the art teacher has not explained this to the student).
- School should provide a clean, cheerful and artistic atmosphere for teaching and learning, not only for art but also for all subjects at school. The concept of 'School in a garden' should be developed to increase this atmosphere.
- Co-operation in development between schools and higher institutions and consortiums outside is important to develop an understanding of art at school.
- The implementation of art at school, not for examination purposes only but also for the value art has in education should be considered. She claimed that Art Education is an interesting subject which should be explored and experimented with and it could bring students close to nature and the environment.

Ms. Asmah Yusof closed her discussion and said that SMRZ had succeeded in developing this understanding and increased the quality of art at school. She gave reasons such as: 'I have got good art teachers and I also really appreciate art, culture and heritage'.

6.4.9 The interpretation of good practice in Art Education in SMRZ

Chapter 5 showed Ms. Asmah's perception of the value of art in education and Chapter 6 showed how she succeeded in communicating her understanding to implement good practice in Art Education. Ms. Asmah Yusof contributed a lot to increase students' and teachers' appreciation of aesthetic values. She was found to be easy to approach by teachers and students at school.

Ms. Azizah Daud, head of Art Education (HAED) succeeded in pushing other art teachers to build up art at school. She is very pragmatic and active and succeeded in showing her leadership qualities in school in order to get recognition by the principal and other non-art teachers. Enthusiasm, a variety of techniques in teaching, bringing knowledge from outside (freelance activities) to school and her attention to follow further courses in art education could be a model for other art teachers.

This particular case study showed that the mutual understanding between principal and art teacher, interest and leadership qualities are factors to enable good practice to exist in Art Education. Infrastructure will come later. Mr. Asmah Yusof claimed that the art teachers should not worry about art infrastructure and budgeting. The school for sure will provide it if the art teacher shows something about the benefit of art at school.

6.5 The environment for good practice in Art Education at King Edward VII Secondary School (SMKE)

(Refer to Table 31)

TABLE 31

GENERAL INFORMATION ON KING EDWARD VII SECONDARY SCHOOL (SMKE), TAIPING, PERAK, 1977

Name of principal and qualifications		MR. IBRAHIM JUSOH, PPT BA (Hons), Geography			
Head of Art Education (HAED), qualifications, awards, art experience and involvement in art activities in and outside school		MR. AZNAN HARUN, B.A (Hons), Fine Art and Specialist art teachers certificate (MPIK). <u>Art activities:</u> Active in several art exhibitions and art competitions at state and national level. One of the examiners for Art Education at MCE level (Ministry of Education)			
Location of the school		Town			
Type of the school (gender)		Boys			
NUMBER OF ART TEACHERS AND QUALIFICATIONS	Number of teachers	Number of art teachers (AT)	Degree (AT)	Certificate (AT)	
	109	4	2	2	
NUMBER OF STUDENTS TAKING ART IN MCE AND THEIR ACHIEVEMENTS	Year	Number of students having taken MCE	Number of students having taken AED in MCE and the percentage	Percentage of passes	
	1996	260	114 (44)	99	
	1995	259	88 (34)	99	
	1994	261	116 (44)	97	
	1993	260	114 (44)	97	
ART INFRASTRUCTURE	Number of classrooms	Number of art rooms	Art materials and tools	Yearly finance provided by the school	
	48	2 studios 1 store-room	Sufficient 1 slide projector	\$ 7.800	

6.5.1 Introduction

King Edward VII Secondary School, Taiping (SMKE) succeeded in showing how art could increase students' perception of aesthetic value. Students enjoyed Art Education and got skills in art and design. There are four art teachers (AT) in this school. Two AT have a degree in art and design and the other two have certificates in Art Education. The achievement of students taking art (STA) in the MCE exam is very good where more than 99 per cent of students passed in Art Education in 1996 and 1997.

6.5.2 Art room, equipment, materials and tools

In general SMKE have sufficient materials and tools for teaching and learning art for ceramics (kiln and wheel), textiles, woodcarving, graphics and fine art. This school has one art room, one exhibition room and one storeroom. These art rooms were found to be conducive to learning with cabinets for keeping students' artwork and folios, overhead and slide projector facilities. Tables and chairs were designed to be suitable for doing art projects. The art rooms were found to be very conducive to learning, clean and suitable for the environment of learning art. Students' artwork decorated the art studio, main hall, staff room, canteen and school office (Plate 7). Mr. Aznan Harun, head of Art Education (HAED) stated that artwork which decorated the school could increase students', teachers' and principal's appreciation of Art Education at school. Besides that, art students felt their artworks were appreciated and this increased their interest in the quality of artwork. Mr. Aznan Harun stated that the decoration and the cleanliness of the art room were taken care of by the art students. Students formed several groups and these groups looked after their art room. Mr. Aznan Harun said that this condition made students appreciate their art room more and look after it. There are a lot of large paintings done by students decorating the main hall of the school.



Plate 7: *Decorations in the art studio at SMKE*

6.5.3 Number of students taking art in the Malaysian Certificate of Education (MCE) and their achievements

The majority of science stream students do not take art in MCE. However, most of the art stream students take art in MCE. In 1993, 44 per cent (114 students) of students took art in MCE, 44 per cent (116 students) in 1994, 34 per cent (88 students) in 1995 and 44 per cent (114 students) in 1996. The percentage of passes is as follows: 97 per cent in 1993, 97 per cent in 1994, 99 per cent in 1995

and 99 per cent in 1996. Generally the rate of student passes in MCE is high. More than 97 per cent of students passed every year since 1993.

However, Mr. Aznan Harun stated that the main aim of teaching and learning art at SMKE is not for the sake of the examination but went beyond that. Mr. Aznan claimed:

I want all the students who learn Art Education to have a sense of appreciation that they could carry in future life. Learning art is for life. Learning art could provide an understanding and sense of appreciation to people to enable them to appreciate the beauty surrounding them and even reduce vandalism. I want them to be disciplined in the process of doing artwork.

6.5.4 Art teachers' qualifications and experience

The qualifications and experience of four art teachers in this school is as follows:

Mr. Aznan Harun

Qualifications: BA (Honours) Fine art, Science University of Malaysia (USM), 1992 and Specialist art teacher, 1987.

Experience/art activities: 17 years teaching in art at secondary school level.

Active in several art exhibitions and art competitions at district, state and national level. Attended several courses in teaching Art Education for ISSC and one of the examiners for Art Education at MCE level for the Ministry of Education (MEM). Active as a judge for art competitions at district and state level.

Mr. Mohamad Kamal

Qualifications: BA, Fine Art (ITM), 1984; ATD, Institut Teknologi MARA (ITM), 1985.

Experience/art activities: Eleven years teaching art in secondary schools. Active in several art exhibitions and art competitions at district, state and national level. Attended several courses in teaching Art Education for ISSC. Part time lecturer in

art and design at ITM (Perak Branch). Currently attending MA course in Art and Design Education at ITM Shah Alam, Selangor.

Award: Excellency of Teacher Performance 1996. First prize in mural competition for schools in Selangor in 1985.

Mr. Rushdan Che Romli

Qualifications: Certificate in Art Education (MHSC).

Experience/art activities: Seven years teaching art at secondary schools.

Award: Several minor prizes in art competitions at district level.

Ms. Habibah Md Taha

Qualifications: Certificate in art teaching, 1974 (MHSC).

Experience/art activities: Twenty years teaching art at secondary schools. Active as judge for art competitions at district level.

Mr. Aznan Harun and Mr. Mohamad Kamal were found to be active in several art exhibitions and art competitions at district, state and national level. Mr. Mohamad Kamal received several major awards in art competitions and his teaching profession. He has received Excellency in teaching in 1994. He is currently attending a master's course in Art and Design Education in ITM to gain knowledge in Art Education. Mr. Aznan Harun is one of the examiners in Art Education for MCE at the Ministry of Education. Mr. Rushdan Che Romli is still active in art competitions at district level. Ms. Habibah Md Taha has much experience in teaching art and is active as a judge for art competitions at district level. Her activities and experience in teaching were found to contribute to good practice in Art Education at school.

6.5.5 Students taking art (STA) responding to art teaching and the importance of Art Education in the school curriculum

(Refer to Table 32 and 33)

TABLE 32

STUDENTS' TAKING ART (STA) VIEWS OF THE ART TEACHING AND THE IMPORTANCE OF ART EDUCATION IN THE SCHOOL CURRICULUM (STRUCTURED INTERVIEWS): SMKE

Respondent: Student Taking Art (STA). Number (N) = 15

QUESTIONS		ANSWER	
Q.1	Do you like art as a subject?	YES 15	NO NIL
Q.2	How do you obtain art materials?	Free from my art teachers	15
Q.3	Do you feel that your art room is very well equipped?	Agree 15	Disagree NIL
Q.4	What factors influence your choice to take Art Education for MCE?	I like art and it was my own decision 15	I have no choice in elective subjects NIL
Q.5	How do you feel about the quality of art teaching?	Very Good 13	Good 2
Q.6	What do you think the status of Art Education in this school is?	Very Good 12	Good 3
Q.7	What do you think is your principal, teachers' and students' attitude towards art? Do you think that they appreciate art at school?	Yes/Agree 14	Neutral 1
Q.8	Does your art teacher tell you about available courses and careers in art and design?	Yes 15	No NIL
Q.9	Do you think that all students should study art in school?	Yes 13	Neutral 2

Responding to question 1 (Table 32) 'Do you like art as a subject?'. All of the 15 students agreed that they like art as a subject. Responding to question 2 'How do you obtain art materials?'. All of students stated that art materials were supplied by the school. Responding to question 3, all of students agreed that their art room is very well equipped.

Responding to question 4, all of students claimed that they are taking art because they like art and it was their own decision to take it in MCE. Responding to question 5 (the quality of art teaching), the majority of students (13 students) claimed that the quality of art teaching is very good. The majority of art students in interviews claimed that they were very satisfied with the teaching techniques handled by the art teachers at school. They claimed that their art teachers have wide experience in teaching. The art teachers gave them the opportunity to explore and use student's creativity in doing artwork.

Responding to question 6, the majority of students (12 students) agreed that the status of Art Education in SMKE is very good. Responding to question 7, 'Do you think that students, teachers and principals appreciate art at school?'. Most of art students (14 students) said 'yes'.

Responding to question 8 'Does your art teacher tell you about available courses and careers in art and design?'. All of students said 'yes'. Responding to question 9 'Do you think that all students should study art in school?'. The majority (13 students) of students said 'yes'. The above responses show that art was appreciated by the majority of the school and held a good position at school. Responding to statements 1 to 6 in Table 33, the majority of STA agreed that art has a value in education.

Four students who were interviewed by the researcher could communicate well their understanding of the role of art in culture, heritage, environment and manufacturing during the interview. They could explain how learning art could increase people's appreciation of the culture, heritage and environment. They also said that no other subject at school could teach this value. Mr. Azmi Husin (student) claimed that many Malaysian architects and engineers are not sensitive to Malaysian identity when they build towns and housing. They copy western architecture without properly thinking of Malaysian identity and architecture.

TABLE 33 **STUDENTS' TAKING ART (STA) VIEWS OF THE VALUE OF ART IN EDUCATION (STRUCTURED INTERVIEWS): SMKE**

(Respondent: Student Taking Art (STA). Number (N) = 15

STATEMENTS	AGREE	NEUT-RAL	DIS-AGREE
S.1: Learning art can raise your perception and sensitivity to aesthetic value	13	2	-
S.2: The knowledge of aesthetic value can be applied to everyday life	13	2	-
S.3: Learning art can help you be sensitive to the environment and nature and enable you to improve it	13	2	-
S.5: Art Education can contribute to the development of individuals who are creative and imaginative	15	-	-
S.6: Art Education can raise your appreciation of our common culture and heritage in a multicultural society	12	3	-

6.5.6 Students’ not taking art (SNTA) and non-art teachers’ (NAT) views about the status and the value of art in education (Questionnaires)

Five SNTA and five NAT also responded to the statements (S1-S13) about the role and value of art in education. Their understanding and views can be referred to in Table 34.

EXPLANATIONS

The majority of SNTA and NAT agreed with the statements 3 to 13 about the role and value art has in education. Responding to question 2, the majority of respondents (SNTA and NAT) agreed that the present term ‘Pendidikan Seni’ (Arts Education) at secondary school should be replaced with ‘Seni Lukis dan Seni Reka’ (Art and Design Education). Responding to question 1, the majority of SNTA and NAT did not agree with the statement that Art Education is more

suitable for less academically inclined students. This response showed that the perception of these SNTA and NAT at SMKE towards the value of Art Education in the school curriculum is positive.

TABLE 34

STUDENTS' NOT TAKING ART (SNTA) AND NON-ART TEACHERS' VIEWS OF THE VALUE OF ART IN EDUCATION (QUESTIONNAIRES)

Statements (S):

- S1 Art Education is more suitable for less academically inclined students
- S2 The term 'Pendidikan Seni' (Arts Education) at secondary school should be replaced with 'Pendidikan Seni Lukis dan Seni Reka' (Art and Design Education)
- S3 Drawings, pictures, photos and symbols play an important role in print and electronic media
- S4 Art is important in advertising
- S5 Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading
- S6 Visual material is remembered much more efficiently than written material
- S7 Malaysian cars: Proton Wira, Satria and Perdana were produced through the combination of art, science and technology
- S8 Art is an important element in industry and manufacturing
- S9 Art can contribute to the development of culture, heritage and tourism
- S10 Learning art can raise your perception and sensitivity to aesthetic values
- S11 The knowledge of aesthetic values can be applied in everyday life
- S12 Understanding art can make you sensitive to the beauty of nature
- S13 Art Education can contribute to the development of individuals who are creative and imaginative

Respondent: Student Not Taking Art (SNTA) Number (N) = 5
 Non Art Teacher (NAT) Number (N) = 5

SNTA	STATEMENTS AND VALUE												
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13
Agree		5	5	5	5	5	3	4	5	5	3	3	4
Neutral	1						1	1			2	1	
Disagree	4						1					1	1
Total	5	5	5	5	5	5	5	5	5	5	5	5	5

Continuation of TABLE 34

NAT	STATEMENTS AND VALUE												
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13
Agree		5	5	5	5	5	5	5	5	5	5	5	5
Neutral													
Disagree	5												
Total	5	5	5	5	5	5	5	5	5	5	5	5	5

6.5.7 Student participation in art activities in and outside the school

Art students at SMKE were found to be active in participating in art exhibitions and art competitions at district, state and national level. Some students' achievements in those competitions are as follows:

At National Level:

- Art and Environmental Competition, 1994. First prize.
- SUKOM (Commonwealth) exhibition, 1988. First prize.
- The Beauty of Nature, 1988. Third prize.
- The Figure of National Archive. Minor award.
- Anti Drug Campaign, 1994. Minor award.

At State level:

- Take Care of Our River, 1994. Third prize.
- Co-curriculum Art Competition. First prize in 1994, 1995 and 1996.
- Art Competition, by Bumiputera Bank, 1995. Third prize and 4 minor awards.
- Art Competition, by Agriculture Bank, 1995. 4 minor awards.

The majority of respondents (18 STA, 3 AT, 2 NAT and 1 deputy principal) claimed that these kind of activities have developed students' and teachers' understanding of the importance of Art Education in the school curriculum.

Besides that it increased the art teachers' professionalism and students' skill in art. They claimed that art has been given a high priority in the school curriculum. Students, teachers, even the previous principals, were not arguing about the status of art at school but they would like to see what are the new and exciting projects in art and design at school.

6.5.8 What the principal and art teachers say about good practice in Art Education in their school (SMKE)

Mr. Ibrahim Jusoh (the school principal) stated that the budget for art was large. The most important aspect is how the art teachers should work to educate and increase student interest in learning art. He agreed that the enthusiasm of his art teachers is one of the factors for good practice to exist in Art Education in SMKE.

Mr. Aznan Harun claimed that the present principal (Mr. Ibrahim Jusoh) and the previous principal (Mr. Salleh Hussain) have a great interest in art. They always gave time to visit the art room, talk with students and art teachers and appreciate student artwork. Mr Aznan said the principal's appreciation and interest is very important for creating a good environment for learning art. The mutual understanding between principal and art teachers not only succeeds in promoting art but also improves the school as a whole.

Mr. Aznan Harun claimed that the principal not only showed his great appreciation of art projects and students' artwork but gave his time to discuss art with students and art teachers in the art studio. Aznan stated:

We appreciated the moral support given by the principal. We tried to improve and promote art at school not only because we liked art but as a reward for his appreciation. Mr. Salleh Hussain (the principal) showed that he liked art very much, although he had no background in art. He encouraged me to do whatever project I liked in school. Students showed that they were very happy when they saw their principal give time to visit and appreciated what they did. When Mr. Salleh left the school, (for

promotion) I was lucky because I got a new principal (the third principal) who also liked art. Although he very seldom gave time to come to our studio he gave support for any art projects at school. The budget was large. We bought whatever we felt was important for art including books and slide projectors where the other schools were not able to do so.

Mr. Aznan Harun and his art teachers are actively involved in the Malaysian art scene. Mr. Mohamad Kamal is following a master's course in order to increase his knowledge in art. The principal believes this could increase the art teacher's expertise and bring back knowledge to the school.

Mr. Mohamad Kamal stated that to revolutionise people's perception of the value of art is not that easy. New material and technology should be introduced in Art Education. Mr. Rushdan Che Romli said that students' skills in art could apply to their everyday life.

Mr Adnan Harun said:

In terms of teaching art I not only provide art paper but I also provide a wall for the students to realise their talent on a large surface. They do painting today and they rub it out tomorrow (Plate 8). I found they enjoyed these activities. Their interest to learn art has now started and will develop. I believe one day in the future they can use this skill and appreciation on their own house and landscaping. I remember last year two of my ex-students who studied at university came to the school and joined us in decorating it. They are not doing an art and design course but the sense of appreciation has lived on in their perception. This is the aim of teaching art in this school: learn the skills and develop students' perception of aesthetic value and enable them to use this value in their life.



Plate 8: *The experimental walls at SMKE*

Mr. Mohamad Kamal stated that a variety of materials and tools could create an interesting environment for teaching and learning art. ‘Learning from someone else’ is one of the concepts practiced by art teachers at SMKE. For example, the group ‘B’ students will use the same watercolour palette used by the ‘A’ group. Instead of not wasting the colours the ‘B’ group learn something from group ‘A’ regarding how to mix colour (Plate 9). ‘At last I can draw’ is another concept in teaching art at SMKE. At the end of the art lesson every individual student should see at least a little improvement in drawing. The art teachers claimed that they want to make sure students improve in art lessons in terms of drawing skills. In order to achieve this objective, they avoid giving a lot of homework but concentrate on drawing in two hours in the art lesson, guided by the art teachers.



Plate 9: *'Learning from someone else'*

The balance of colours (in the palette) which will be used by other students in other groups.

Responding to the art folio project and art theory in teaching, Mr. Aznan Harun stated:

I personally believe that the portfolio and theory introduced in the new Art Education in ISSC is good. The problem is, many art teachers do not know how to handle it properly.

The art club has close links with the district education department to do art and design projects. Mr. Aznan Harun said that this mutual relationship between school and education department indirectly exposes officers at the Ministry of Education to the function of art in education and in general

6.5.9 The interpretation of good practice in Art Education at King Edward VII Secondary School (SMKE)

Chapter 5 succeeded in showing the principal's (Mr. Ibrahim Jusoh) and art teacher's (Mr. Aznan Harun) opinions and understanding of the value of art in education. This understanding perhaps has succeeded in building the environment for good practice in Art Education in SMKE. Chapter 6 showed that the mutual understanding between principal and art teacher was a major contribution to enable good practice to exist in Art Education. Continuous art activities at school have succeeded in opening students', non-art teachers' and principals' perception of Art. Students and art teachers who are active in art competitions and exhibitions succeeded in increasing their knowledge in art and communicated this understanding to the school. Enthusiasm, a variety of techniques in teaching and the concept of learning art for the sake of knowledge and skills succeeded in increasing the students' interest to learn art at school. A good budget and a good infrastructure in Art Education also became a major contribution to enable good practice to exist in Art Education in SMKE.

6.6 The environment for good practice in Art Education at Tun Tuah Secondary School (SMTT)

(Refer to Table 35)

TABLE 35

GENERAL INFORMATION ON TUN TUAH SECONDARY SCHOOL (SMTT), MELAKA, 1997

Name of principal and qualifications		MR. MOHAMAD YAMMIN BABA BA (Hons), Education and History			
Head of Art Education (HAED), qualifications, awards, art experience and involvement in art activities in and outside school		MR. JOHN ANG KIA SIN, SC/OSC/MCE 1961 <u>Awards:</u> Excellency in teaching and servicing by Ministry of Education in 1984, Excellent teacher (at Teachers' National Day 1992), succeeded in getting several major and minor awards in art competitions at national and state level <u>Art activities:</u> Active as practising artist/designer			
Location of the school		Town			
Type of school (gender)		Mixed			
NUMBER OF ART TEACHERS AND QUALIFICATIONS	Number of teachers	Number of art teachers (AT)	Degree (AT)	Certificate (AT)	
	54	4	-	4	
NUMBER OF STUDENTS TAKING AED IN MCE AND THEIR ACHIEVEMENTS	Year		Number of students having taken AED in MCE	Percentage of passes	
	1996		115	100	
	1995		75	97	
	1994		89	93	
	1993		104	99	
ART INFRASTRUCTURE	Number of classrooms	Number of art rooms	Art materials and tools	Yearly finance provided by the school	
	32	2 studios	Sufficient	RM3084 (Government)	
		1 store-room		RM1200 School fees	

6.6.1 Introduction

Tun Tuah Secondary School (SMTT) was located in an urban area in the state of Melaka. There are six qualified art teachers (AT) at this school. The majority of the art teachers had good skills in art but none of these teachers have a degree in art and design including Mr. John Ang Kia Sin, head of Art Education (HAED) of SMTT. Through a series of observations it was found that the student artwork in this school is excellent (Plates 10 and 11). The achievement of students taking art (STA) in the MCE exam is high (more than 90 per cent passes), even in 1996 the achievement of students in MCE was a 100 per cent pass rate. What was interesting with this school is how the students and the art teachers succeeded in using their speciality and skills in doing live projects for companies outside. Kia Sin and the other art teachers succeeded in exposing art students to the real art world outside, especially graphics, packaging and advertising. Besides getting the skills and new technology in art and design the art club was also getting extra income and they used that for increasing the infrastructure for learning art and design within the school. They succeeded in not being too dependent on the school budget. Student knowledge about career prospects in art and design is high and 70 per cent of STA intend to study further in art and design or architecture at a higher institution for their future education and career.



Plate 10: Student work in art at SMTT (1997)



Plate 11: Art work by a student at SMTT, based on Malaysian flora

6.6.2 Art room, equipment, materials and tools

SMTT has two art rooms and one storeroom. These art rooms were found to be conducive to learning with cabinets for keeping students' works of art, folios and art materials. The size of this studio is one and half times the size of a normal classroom. Mr. Kia Sin, on his own initiative, put air-conditioning in the art room. The table and tools were designed to be suitable for doing artwork. This studio was also used for school meetings. The school principal was interested in using this studio because of its comfort, cleanliness and artistic appearance. A lot of art objects were hanging up decorating the art studio. A combination of Malaysian traditional craft and Chinese motifs decorated the studio (Plate 12). This studio had an audio-video system where Mr. Kia Sin used music, theatre and performing art as part of his teaching methods in Art Education.

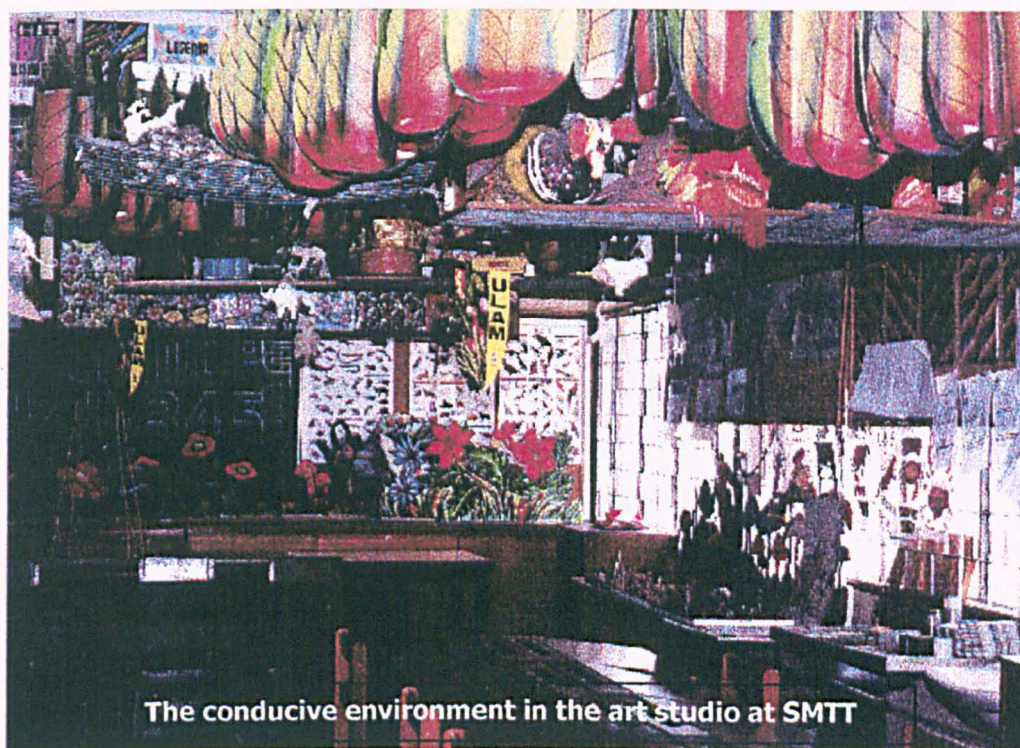


Plate 12: *The art studio at SMTT*

The basic materials for Art Education are sufficient. Some of the equipment and materials in Art Education are listed as follows: six special tables for art projects, soft boards for exhibitions and cabinets, one overhead projector, one slide projector, one air brush, one compressor, one router, three drills, a jigsaw, a hair dryer and a lot of cutting tools. Paper, plywood, colours and paint were also provided and were kept in systematic order. Students' folios were kept in good condition and were easily accessed for reference.

The tools and equipment at SMTT showed that Art Education in SMTT tended more towards woodwork. Mr. Kia Sin and his art club have done a lot of backdrop projects for private companies and government departments in Melaka City.

6.6.3 Number of students taking art in MCE and their achievements

The rate of student passes in MCE is high where more than 93 per cent of students pass art in MCE every year. In 1993, 104 students took Art Education in the MCE exam and the rate of passes was 99 per cent. In 1994, 89 students took Art Education and 93 per cent of students passed Art Education. In 1995, 75 students took art and there were 97 per cent passes and in 1996, 115 students took art and the rate of passes was 100 per cent. This showed that the percentage of student passes in Art Education in MCE is gradually improving.

6.6.4 Art teachers' qualifications and experience

The qualifications and experience of four art teachers in SMTT are as follows:

1) Mr. John Ang Kia Sin

Qualifications: SC/OSC/MCE, 1961 (Lembah Pantai Teacher Training College 'MTC', Kuala Lumpur).

Experience/art activities: Thirty-one years teaching art at secondary school. He is also head of Art Education at SMTT. Mr. Kia Sin was found to be very active in art exhibitions organised by Melaka Artists Association (MAA). He is one of the senior members of the MAA committee. A lot of exhibitions are organised by MAA at international hotels in Melaka City and Kuala Lumpur. Mr. Kia Sin has received awards in art competitions and his teaching. Amongst awards which he has received in the previous five years are:

First Prize in logo design for:

- Melaka State Sports Council, 1993.
- Melaka Teacher Recreation Centre (PKG), 1994.
- International Year for Disabled People, 1995.

He also received excellent awards in his teaching and servicing as follows:

- Award 'Excellency in Teaching and Servicing', by Ministry of Education in 1984.
- Award as 'Excellent Teacher', in conjunction with National Teachers Day (Malaysia) in 1992.
- Award as 'Excellent Teacher', (by State of Melaka Education Department) in 1992.
- Award as a 'National Innovative Teacher', (Teachers National Day 1994).
- 'PPN Award' by His Majesty The Yang di-Pertuan Agong, Malaysia, 1994.

Mr. John Ang Kia Sin at present is active on the panel as a judge for art and craft competitions in Melaka State. He is a key person for Art Education in the State of Melaka. He organised several in-service training courses for art teachers in Melaka.

2) Ms. Ong Chok Mui

Qualifications: Malaysian Higher School Certificate (MHSC), 1977

3) Ms. Ho Poh Yen

Qualifications: BAC. Education, 1988 (Home Science Economy).

Awards: 'Excellency of Servicing' by the Ministry of Education in 1994; participated in the 'Malaysian Handicraft Competitions' at national level and succeeded in getting 5th prize in 1994.

Activities: Followed several courses for teaching Art Education by the State Education of Melaka.

4) Ms. Ng A.G

Qualifications: Malaya Teacher College (Home Science).

Activities: (Nil).

Amongst these art teachers, Mr. John Ang Kia Sin was found to have achieved excellency in his servicing and teaching. Major awards received by him showed how he succeeded to achieve professionalism in his teaching. He is also active at school, district, state and national level regarding art and design.

6.6.5 Students taking art (STA) responding to art teaching and the importance of Art Education in the school curriculum

The majority of students taking art (Tables 36 and 37) in interviews (structured interviews) agreed that art has a value in education and important in the school curriculum.

TABLE 36
STUDENTS' TAKING ART (STA) VIEWS OF THE ART TEACHING
AND THE IMPORTANCE OF ART EDUCATION IN THE SCHOOL
CURRICULUM (STRUCTURED INTERVIEWS): SMTT

Respondent: Student Taking Art (STA). Number (N) = 15

QUESTIONS		ANSWER	
Q.1	Do you like art as a subject?	YES 15	NO NIL
Q.2	How do you obtain art materials?	Free from my art teachers	15
Q.3	Do you feel that your art room is very well equipped?	Agree 15	Disagree NIL
Q.4	What factors influence your choice to take Art Education for MCE?	I like art and it was my own decision 15	I have no choice in elective subjects NIL
Q.5	How do you feel about the quality of art teaching?	Very Good 13	Good 2
Q.6	What do you think the status of Art Education in this school is?	Very Good 13	Good 2
Q.7	What do you think is your principal, teachers' and students' attitude towards art? Do you think that they appreciate art at school?	Yes/Agree 14	Neutral 1
Q.8	Does your art teacher tell you about available courses and careers in art and design?	Yes 15	No NIL
Q.9	Do you think that all students should study art in school?	Yes 13	Neutral 2

TABLE 37
STUDENTS' TAKING ART (STA) VIEWS OF THE VALUE OF ART IN
EDUCATION (STRUCTURED INTERVIEWS): SMTT

Respondent: Student Taking Art (STA). Number (N) = 15

STATEMENTS	AGREE	NEUT- RAL	DIS- AGREE
S.1: Learning art can raise your perception and sensitivity to aesthetic value	13	2	-
S.2: The knowledge of aesthetic value can be applied to everyday life	14	1	-
S.3: Learning art can help you be sensitive to the environment and nature and enable you to improve it	13	2	-
S.5: Art Education can contribute to the development of individuals who are creative and imaginative	15	-	-
S.6: Art Education can raise your appreciation of our common culture and heritage in a multicultural society	12	3	-

Responding to question 1 'Do you like art as a subject?'. All of 15 art students agreed that they like art as a subject. Responding to question 2 'How do you obtain art materials?'. All the students stated that the school supplied art materials. Responding to question 3, 'Do you feel that your art room is very well equipped?'. All the students agreed that their art room is very well equipped.

Responding to question 4, 'What factors influence your choice to take Art Education in MCE?'. All art students claimed that they are taking art because they like art and it was their own decision to take it in MCE.

Responding to the quality of art teaching (question 5), all of 15 students claimed that the quality of art teaching (Mr. Kia Sin) is very good. He is an outstanding teacher. His works of art are excellent.

Responding to question 6, all students agreed that the status of Art Education in SMTT is very good. Responding to question 7, 'Do you think that students, teachers and principals appreciate art at school?'. The majority of art students (14) said 'yes'. They claimed that the continuous art activities at school and outside succeeded in opening principal's, students' and non-art teachers' perception of what art and design is all about. Responding to question 8, all students claimed that Mr. Kia Sin had told them about available courses and careers in art and design. Responding to question 9 'Do you think that all students should study art in school?'. The majority of students (13 students) said 'yes', 2 were neutral. Responding to statements 1 to 6 in Table 37, the majority of students taking art (STA) agreed that art has a value in education.

Seven STA claimed that Mr. Kia Sin is not only excellent in teaching art but is a good counsellor for students at school. Students are happy with his approach in teaching. They claimed that Mr. Kia Sin's artworks are very attractive. Mr. Kia Sin also used music and theatre in his teaching to make students enjoy learning art. Mr. Kia Sin not only teaches art but also advises students to be more

responsible in their jobs. Students claimed that he is very keen on his job and is creative and responsible.

6.6.6 Students' not taking art (SNTA) and non-art teachers' (NAT) views about the status and the value of art in education (Questionnaires)

Five SNTA and five NAT also responded to the statements (S1-S13) about the role and value of art in education. Their understanding and views can be referred to in Table 38.

TABLE 38

STUDENTS' NOT TAKING ART (SNTA) AND NON-ART TEACHERS' VIEWS OF THE VALUE OF ART IN EDUCATION (QUESTIONNAIRES)

Statements (S):

- S1 Art Education is more suitable for less academically inclined students
- S2 The term 'Pendidikan Seni' (Arts Education) at secondary school should be replaced with 'Pendidikan Seni Lukis dan Seni Reka' (Art and Design Education)
- S3 Drawings, pictures, photos and symbols play an important role in print and electronic media
- S4 Art is important in advertising
- S5 Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading
- S6 Visual material is remembered much more efficiently than written material
- S7 Malaysian cars: Proton Wira, Satria and Perdana were produced through the combination of art, science and technology
- S8 Art is an important element in industry and manufacturing
- S9 Art can contribute to the development of culture, heritage and tourism
- S10 Learning art can raise your perception and sensitivity to aesthetic values
- S11 The knowledge of aesthetic values can be applied in everyday life
- S12 Understanding art can make you sensitive to the beauty of nature
- S13 Art Education can contribute to the development of individuals who are creative and imaginative

<u>Respondent:</u>	Student Not Taking Art (SNTA)	Number (N) = 5
	Non Art Teacher (NAT)	Number (N) = 5

Continuation of TABLE 38

SNTA	STATEMENTS AND VALUE												
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13
AGREE		3	4	4	5	3	4	5	3	3	3	3	4
NEUTRAL	1	2	1	1		2			1	2	2	2	1
DISAGREE	4						1		1				
Number	5	5	5	5	5	5	5	5	5	5	5	5	5

NAT	STATEMENTS AND VALUE												
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13
AGREE		4	5	5	5	5	5	4	5	5	5	4	5
NEUTRAL		1					1					1	
DISAGREE	5												
Number	5	5	5	5	5	5	5	5	5	5	5	5	5

EXPLANATIONS

The majority of students not taking art (SNTA) and non-art teachers (NAT) agreed with the statements 3 to 13 about the role and value art has in education. Responding to question 2, the majority of respondents (SNTA and NAT) agreed that the present term 'Pendidikan Seni' (Arts Education) at secondary school should be replaced with 'Pendidikan Seni Lukis dan Seni Reka' (Art and Design Education). Responding to question 1, the majority of SNTA and NAT did not agree with the statement that Art Education is more suitable for less academically inclined students. This response showed that the perception of these SNTA and NAT at SMTT towards Art Education in the school curriculum is very positive.

6.6.7 Student participation in art activities in and outside the school

Students at SMTT were found to be very active in participating in art exhibitions and art competitions at district, state and national level. They have won a lot of

prizes in art competitions in Malaysia. Some of those competitions and their achievements (1995 to 1997) are as follows:

At National Level:

- 'Peace No War', 1995. (First, second and third prize).
- 'Anti Drug Campaign'. (First prize in 1994, 1995 and 1996).
- 'Productivity Weeks', 1995. (First prize).
- 'International Year for the Handicapped'(Poster Art Competition), 1996. (First prize).
- 'Conservation for Energy' (Poster Art Competition), 1997. (First prize).

Art State Level (Melaka): 1994 -1997

(These events were organised every year in Melaka)

- Mural Design. (First prize - twice)
- Environmental Campaign. (First prize - 3 times)
- Book Festival. (First prize - 3 times)
- Designing 'Kuda Kepang'. (First prize - twice)
- 'Anjung' Young Artists. (First prize - 3 times)

SMTT was famous in doing backdrop projects in Melaka especially for the 'Melaka Festival'. This project is part of an out of schools project handled by the art club at SMTT. Mr. Kia Sin stated that the State Education Department would contact SMTT to do backdrops for any education or state activities because SMTT had a good reputation for doing backdrops. Some of the major events which SMTT students succeeded in preparing backdrops for are: 'Melaka Book Festival' 1995, 'Carnival and Expo of Melaka' (1993, 1995, and 1996) and 'Student Career Guide' (1994, 1995 and 1996). The SMTT art club also succeeded in decorating the famous 'Hang Tuah and Hang Jebat Hall' in the centre of Melaka City'.

6.6.8 What the principal and art teachers say about good practice in Art Education in their school

Regarding live projects Mr. Kia Sin and his students claimed that students are exposed to real works of art outside. Mr Kia Sin stated what students learnt in school is the theory of art. The real application is through live projects outside. Live projects include billboards, posters, backdrops, logos, booklets, packaging and industrial design projects for companies in Melaka. Students got real experience through these projects.

The success of students in these projects made many companies confident that school children could do projects at a professional level if they are well trained. The art club of SMTT got extra income from these activities. The art studio is air conditioned and fully furnished with art materials and equipment sponsored by the art club and not exclusively from the school budget. The success of this school in showing the potential of Art Education as an important subject through art activities in and outside school opened the principal's and the public's perception of the value of art in education. The majority of students enjoy art at school and they can see the potential of art and design in industry, manufacturing, culture and the environment. Mr. Kia Sin claimed that he has had no problems with any of the principals who transferred to his schools. He even managed to convince them to give full support and co-operation to support art activities at the school. He had also been awarded several prizes for his commitment to art activities and the art scene at state and national level in Malaysia.

Responding to the question, 'Did you get support from your art teachers to do these art projects?'. Mr Kia Sin stated that not all art teachers are committed, however, he said that he will continue to promote art at school whatever the conditions. He stated:

Some people at school asked me why I do all these jobs. I told them; Art is a part of my life. I do that not because of principals or money, but I love to do all this. This is my hobby. I found some of my students have a talent in art and they like art. So, I should develop their talent. In order to see the real world of art I take them outside school. They enjoy doing these projects because they have talent and interest. Without telling them, they now know about career prospects in art and design first hand. I tell you Mustafa, some of my students are not very strong academically, but they have a talent in art. They have skill in their hands. We should promote this talent because there are a lot of career prospects in art which people do not know about.

(Kia Sin, 1997)

Mr. Yamin Baba (the school principal) stated that the enthusiasm and skills of the art teacher (Kia Sin) to promote art is one of the major reasons why SMTT was very popular at state and national level. Students were encouraged to participate in art exhibitions and art competitions organised by private companies and the Melaka State City Council. Students exhibited and they felt excited. He claimed that student participation in these events is very important although they did not succeed in getting prizes. Students should be exposed to art and design outside rather than in the classroom only. Students also got good grades in Art Education in MCE. This environment makes students more excited and some of them have the intention to continue art courses at higher institutions or at private colleges. Besides that Mr. Yamin claimed that the cheerfulness of the environment for teaching and learning art is important to make students feel comfortable to learn art at school.

Responding to the question. 'Do you think that our present art syllabus is lacking in some respect?'. Mr Kia Sin stated that he is a key person for Art Education in Melaka State. So he knows how to approach art at school. He claimed that the new syllabus is good compared with the old one. 'Everything is there including art, crafts, design and theory. However, it cannot be one hundred per cent perfect but we can revise it from time to time'.

‘As a key person for Art Education at state level what do you suggest to the art teachers in order to improve their teaching and profession?’. Responding to this question, Kia Sin stated that the art teachers should use their own creativity in teaching art at school. They should have a variety of skills in art and design and teaching methods. The art teachers cannot depend on what they get from college or university only. He stated that the art teacher should go beyond that.

That’s not enough. Sometimes what we learn at university cannot be applied one hundred per cent to schoolchildren. Teachers must use their own creativity in teaching. I found that the art teachers are too dependent on the art teacher’s handbook. They use it like a bible and that is a mistake.

He further claimed:

To blame the curriculum and the principals as a reason for the decline of art at school is not good. The theory is simple. The syllabus only acts as a guideline. It’s like a signboard to guide you the right way. If I went to Kuala Lumpur I would see road sign. If not may be I would go the wrong way, to another place or get lost. After going several times you would be familiar with your way and it would not be necessary to use the road signs anymore. So use your own creativity in teaching. In this sense the syllabus should act as a guideline to do the correct job. And then we should teach our pupils what to do to make it meaningful.

Mr. Kia Sin claimed that the most important thing is that art teachers must enjoy their job. He stated:

In my concept of teaching, learning art at school is theory. To practice this theory I bring them outside to apply what they learnt to real artwork. If the art teacher tries this concept I believe their skills, perception and interest in art teaching will increase. I have no degree or diploma in art and design but I learnt more from the current needs of art technology outside. The technology used to do real advertising is not the same as the technology used in your classroom. When you feel that your skills in teaching increase and you get some recognition from school and outside it will increase your enthusiasm to develop your art teaching and professionalism.

Mr. Kia Sin claimed that schools will also benefit from these activities. The state and district education department recognises the school and then the school will recognise the art teacher.

This is like an extra grant for the school. When you succeed to fulfil your role the principal will back you. He or she will listen to you. I trained my students to do professional art projects. Now I just make small sketches or outlines and my students are able to do the actual project. I believe the skills and understanding they gain from these activities could be used in their life. 'Art in life' is our motto in SMTT.

Mr. Kia Sin closed his discussion and said, 'I work over and above what's required. When some art teachers (in Melaka) tell us that they cannot do certain art activities or projects, we (Kia Sin and his group) tell them that we can do whatever they can't do. They call us 'fine people' instead of 'fine art'. Kia Sin explained, 'I have already been teaching art for 31 years and I will retire next year, but I am not bored with art teaching. That is a part of my life'.

6.6.9 The interpretation of good practice in Art Education in SMTT

Mr. Kia Sin is an art teacher who has received a lot of recognition in his 31 years as an art teacher in school. His achievements in his career are excellent although he only has a certificate in teaching art. He not only succeeded in showing his credibility at state level but also at national level. The PPN award he got from His Majesty The Yang di-Pertuan Agong in 1995 is a great recognition in his career as a teacher. Good practice in Art Education in SMTT was promoted by an enthusiastic art teacher (Kia Sin) who loves and believes in his profession. The recognition he received showed that the perception that art teachers were discriminated against at school as claimed by many art teachers in certain circumstances is not true.

The principal's role in good practice is secondary in the case of Art Education at SMTT. Mr. Kia Sin faced more than five principals and all of these principals supported art at school although at the beginning some principals had little

interest. The perception that art is given little recognition at school does not exist at all at SMTT. The value of art in life has been applied in this school. The success of Mr. Kia Sin to promote art at state and national level can be interpreted as follows:

- The enthusiasm, interest, ideas and skills of the art teacher are very strong.
- The understanding of the value of art in education and careers enabled good practice to exist in Art Education.
- The art teacher involved himself with art activities outside through freelance activities and communicates this understanding to schoolchildren.
- The art teachers succeeded in bringing students outside the classroom to introduce them to real artwork.
- The art syllabus is used as a guideline in teaching. The teacher's own creativity is more important than the syllabus (either with the old or new present syllabus Mr. Kia Sin has no problem at all in teaching art at school).
- When art teaching becomes a hobby. They will not feel the job and responsibility given to them as a burden but they will take it on as a challenge (Mr. Kia Sin did not feel bored with his profession although he has worked for 31 years as an art teacher).
- The art materials and art infrastructure are gradually developed to fulfil the needs of art teaching. Besides getting an annual budget from the school he succeeded in getting support and sponsorship from outside, including the consortiums that engage in business with his art club at SMTT.
- The school succeeded in providing a clean, comfortable, cheerful and artistic environment for teaching and learning art at school.
- The art teacher (Kia Sin) is also active as a member of committees in and outside school. He got recognition from this participation. These form a part of his professionalism to make people listen to his views and ideas.
- The professionalism showed by Mr. Kia Sin could be a model for other art teachers to follow, although could not be achieved without real understanding, interest, skills and enthusiasm.

6.7 The environment for good practice in Art Education at Vocational Section 17 Secondary School (SMVPK): Students with special needs

(Refer to Table 39)

TABLE 39

GENERAL INFORMATION ON THE VOCATIONAL SECONDARY SCHOOL (SMVPK), SECTION 17, SHAH ALAM SELANGOR, 1997

Name of principal/deputy and qualifications		MR. ABD LATIF IDRIS, BA (Hons) Education MR. MUNAP GENDONG, BA (Hons) Education Malay Studies (Deputy Principal) MS. NOOR AINI HASSAN, BA (Art and Design) and ATD (Senior Assistant)		
Head of Art Education (HAED), qualifications, awards, art experience and involvement in art activities in and outside school		MS. JAMIZAN JALALUDDIN, BA (Art and Design) 1986 and ATD 1987 <u>Awards:</u> Teacher's Figure 1990. Succeeded in getting several minor awards in art and design competitions at state level.		
Location of the school		Town		
Type of school (gender)		MIXED (Students with special needs) Form 4 and 5 (16 –17 year olds)		
NUMBER OF ART TEACHERS AND QUALIFICATIONS (1997)	Number of teachers	Number of art teachers (AT)	Degree (AT)	Certificate (AT)
	50 (1997)	8	8	
	40 (1995)	6	6	

ART INFRASTRUCTURE	Art room/gallery	Excellent
	Art materials/tools	Sufficient
	This school succeeded in providing art studio/workshops for all disciplines in art and design	Graphic Design Fine Art Ceramics Textiles Photography Industrial Design

6.7.1 Introduction

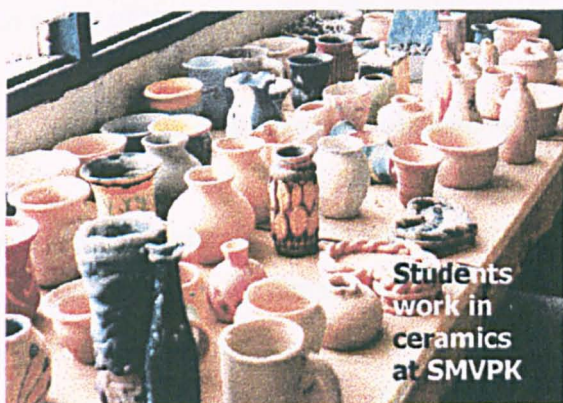
The Vocational Secondary School (for Students with Special Needs), Shah Alam (SMVPK) is a good example of how Art and Design Education has succeeded in being implemented at secondary school level in vocational schools. The purpose of choosing this school in case studies is not to compare it with other academic schools in Malaysia in terms of art curriculum, the number of staff or other facilities in art and design, but to find out how the environment for good practice exists in SMVPK. This is the school which a few years ago had no background in art but which now has a course in art and design of the same standard as other courses in art and design at colleges in Malaysia in terms of course curriculum and facilities.

This school was found to be one of the best examples of secondary schools in Malaysia which succeeded in promoting art and design as a special course in education. A lot of visitors from abroad and Malaysia came to see and study the success of this school in introducing art and design courses for students with special needs (Plate 13).

6.7.2 Art curriculum at SMVPK

SMVPK had several departments in art and design including, fine art, textiles, ceramics, graphics, computer graphics, photography and industrial design. The school principal tried to merge and integrate other departments like domestic science, cooking, welding and furniture with the art department through integrated learning.

SMVPK has been given permission by the Ministry of Education to design their own art curriculum in order to offer appropriate skills to students with special needs. The students at SMVPK are not taking art in MCE because students are not able to fulfil all the requirements needed for MCE.



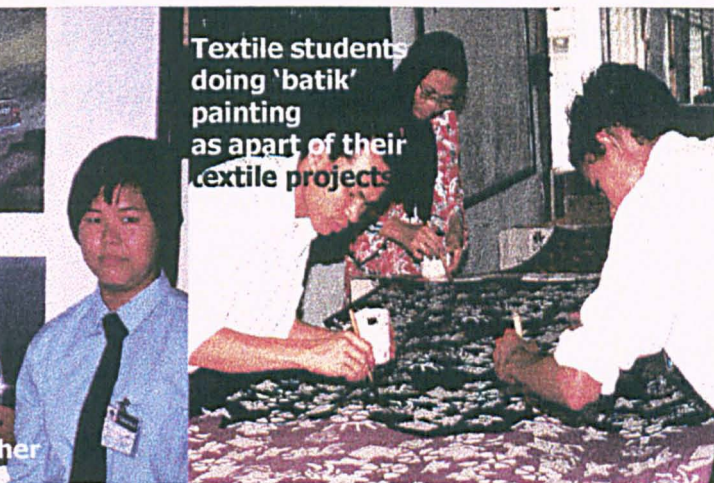
Students work in ceramics at SMVPK



Ceramics Studio



Ms. Chin with her graphics



Textile students doing 'batik' painting as apart of their textile projects



Ms. Liza Marziana and her students in the fine art studio

Plate 13: Art studio and workshop at SMVPK

Some of the students who finished their studies succeeded in getting jobs in hotels or firms. The jobs they got were not due to qualifications but the skills they have in graphics, textiles, fine art, design technology and computer graphics. Even a few of them succeeded in setting up their own businesses in advertising.

6.7.3 Art rooms, materials, tools and equipment

The art rooms, materials, tools and equipment at SMVPK were very organised and matched needs. All departments (fine art, textiles, ceramics, graphics, computer graphics and photography) have their own facilities in terms of materials, tools and equipment. These departments also had their own studios and workshop. Computer graphics were provided with computers and printing facilities. A complete darkroom with equipment was provided for photography work.

Other facilities are:

Graphic studio	3
Computer Graphics studio	1
Photography studio	1
Textile workshop	1
Pottery workshop	1
Fine Art studio	2

In general the infrastructure for art and design education at SMVPK is adequate and the same standard as several private colleges in Malaysia in terms of art facilities.

6.7.4 Student participation in art activities in and outside the school

Students have participated in art exhibitions and competitions and won several major awards in art competitions at state and national level.

Students' achievement in these art competitions as follows:

National level:

- Anti Drug Campaign, 1994. First and second prize.
- Expo Education Special, 1995. First prize.
- Mothers Day, 1995. Second prize.
- Malaysian National Multicultural Identity, 1995. Second prize.
- Portrait P. Ramlee, 1994. Second prize.

State level:

- Islamic Art Motif, 1995. First prize.
- Illustration of Book Cover, 1995. First and third prize.

District level:

- The Beauty of Shah Alam, 1995. Second prize.
- Orchid, 1995 and 1996. First prize.

6.7.5 Art Teachers' qualifications and experience

There are eight art teachers who are teaching Art and Design Education at SMVPK. All of these art teachers are graduates from the School of Art and Design Institut Teknologi MARA (ITM).

Ms. Noor Aini Hassan

(Senior Assistant; in-charge of Humanities. Art and Design Education is under Humanities).

Qualification: BA Art and Design (Textiles), 1986; ATD (ITM), 1987.

Experience/activities: Eight years teaching art at SMVPK. Attended several courses in Art Education, active in organising art exhibitions at SMVPK.

Awarded: Excellency in Teaching Servicing in 1994.

Ms. Jamizan Jalaluddin

Qualification: BA in Art and Design (Graphics), 1986; ATD (ITM), 1987.

Experience/Activities: Eight years teaching art at SMVPK. Worked with Ogivy and Matter Company as a graphic artist before attending SMVPK.

Awards: Excellent Teacher (teacher figure) in 1990.

Succeeded in getting several prizes in art competitions in 1992 and 1993 including; 'Penang Mutiara, Pahang Cement' (logo), 'Takaful Malaysia' (logo) and Budget Cover (Design).

Mr. Azman Hilmi

Qualification: BA in Art and Design (Fine Art), 1992; ATD (ITM), 1994.

Experience/Activities: Two years teaching art at SMVPK. Very active in art competitions and art exhibitions in Malaysia (1992-1997).

Awards: First prize in Malaysian Young Contemporary Competition in 1993, organised by the Malaysian National Art Gallery.

Ms. Liza Marziana M Noh

Qualification: BA in Art and Design (Fine Art), 1992. ATD (ITM), 1994.

Experience/Activities: Four years teaching art at SMVPK. Active in art competitions and art exhibitions in Malaysia (1992-1997) and is currently part-time lecturer at School of Art and Design, ITM Shah Alam. Active in organising exhibitions for students at SMVPK outside school.

Awards: First prize in Malaysian Young Contemporary Competition in 1993, organised by the Malaysian National Art Gallery.

Mr. Talib Md Top

Qualification: BA in Art and Design (Graphic Design), 1987; ATD (ITM), 1992.

Experience/Activities: Five years teaching art at SMVPK. Active in organising exhibitions for students at SMVPK outside school. Active as member of several committees at SMVPK including; Co-ordinator for art and design exhibition,

Chair of Environmental Club of SMVPK, Secretary of Photography Club of SMVPK.

Awards: Excellent Teacher in 1995.

Mr. Jamaluddin Haron

Qualification: BA in Art and Design (Ceramics), 1987; ATD (ITM), 1992.

Mr. Hadi Salleh

Qualification: BA in Art and Design (Fine Art), 1992; ATD (ITM), 1994.

Experience/Activities: Four years teaching art at SMVPK. Active in art competitions and art exhibitions in Malaysia (1992-1997) and getting several minors prize in art competitions.

Mr. Rusdi Muhamad

Qualification: BA in Art and Design (Fine Art 1987); ATD (ITM), 1992.

6.7.6 What the principal, deputy and art teachers say about good practice in Art Education in their school

Who are the navigators who create Art Education for SMVPK?

The principal of SMVPK and his deputy explained how their art teachers have succeeded in promoting an appropriate art course for their students with special needs. The principal who at the beginning was not really keen on art has given full support to promote art and design courses after the art teachers succeeded in showing the benefits of art in future careers and education to the students.

Mr. Munap Gendong (Deputy Principal of SMVPK, 1997) stated:

The enthusiasm showed by the art teachers in promoting art at school succeeded in opening the principal's perception towards Art where at the beginning he was not very familiar with the potential of the course. Mr. Abd Latif Idris (the principal) showed his interest in building up and developing

the art curriculum by inviting other art teachers to come to this school. The majority of the art teachers succeeded in implementing this vision, only a few found it difficult to communicate with students. Now we have eight graduates art teacher teaching art courses and art which has become the biggest department in this school. We now believe that art and design is important to offer to vocational school students and also at academic schools. Art and design is a subject that supplies skills and knowledge, future careers, professionalism and future education for students. Now we consider that the element of art and aesthetics exists in any field especially in architecture and engineering.

Mr. Abd Latif Idris (the Principal of SMVPK) stated:

I will support them if they show that they are really interested in exploring the prospects of art and design with students. This school has a large budget for art and design. I bought new computers for computer graphics. I want students and teachers to use all these facilities.

Two senior art teachers at SMVPK, Ms. Noor Aini Hassan and Ms. Jamizan Jalaluddin, were found to be pioneers in setting up an art and design education programme for SMVPK in 1993. They were very positive and believed that art and design could develop creative skills and prepare students with special needs for careers. Ms. Jamizan and Ms. Noraini claimed that the art teachers got support from their principal and his deputy to increase the status of art in the school. Although at the beginning the principal and deputy principal were not familiar with and had little interest in art, through continuous art activities in and outside school they succeeded in opening their principal awareness of art. The principal became more open minded and appreciated Art Education especially when they saw the improvement and the interest of students in art, design and crafts. Now their principal and deputy are very keen and give full support to implement art and design education as a major course at SMVPK. The principal (Mr. Abd Latif Idris), his deputy (Mr. Munap Gendong), Ms. Jamizan and Ms. Noor Aini Hassan succeeded in stimulating the interest of other young art teachers at school to give support to develop art courses in school (Plate 14).



Plate 14: Mural paintings and landscape at SMVPK

Ms. Jamizan Jalaluddin and Ms. Nor Aini Hassan and another five art teachers stated that the objective of the art curriculum of SMVPPK is to develop the students' skills and creativity in art and not for the sake of an examination strategy. They claimed that the art teachers have a good relationship and mutual understanding with the principal and his deputy which helps to develop art and design education for students with special needs. They also have a link with several higher institutions and consortiums in Malaysia in order to promote and formulate a good course at school and get recognition for future education of their students.

Mr. Munap Gendong and Mr. Abd Latif Idris were found to be very concerned about the ability of students in learning art. This responsibility was not left to the art teachers only but the principals participated in trying to solve the problems which were faced by the art students.

Last year we had a student who went into the ceramics class. After that we discovered that he was not very keen on ceramics but was interested in portraits. So in form five we changed him from ceramics to fine art and he focused on learning portraiture. After three months we could see the difference and his talent in fine art. Now he can draw a portrait very, very well. We involved him in the education expo last year and people paid five dollars to get their portrait in just a few minutes through his sketches.

(Munap Gendong, 1997)

Mr. Abd Latif Idris and his deputy Mr. Munap Gendong were found to have taken the initiative in searching for an art programme outside which could be beneficial to the students at school. They have researched the opportunities for art and design outside and brought them back to school for their students with special needs. They always monitor and revise the art and design curriculum at school to match jobs outside which could be offered to their students

The principal and his deputy gave encouragement and believe teachers must carry on their profession outside and bring back their experience and knowledge to the

school. Mr. Munap Gendong (1997) claimed: 'If they are not practising or do not find new knowledge, they will become static as art teachers. They must go outside to find new ideas and present their ideas at school'.

Mr. Munap Gendong (1997) stated that he was very pleased with a few art teachers who tried to prove themselves as artists and designers outside school.

They (art teachers) exposed themselves to the art world and at the same time they are exposing their schools as well. I am very supportive of this kind of attitude and the type of activities where they learn something new outside and then bring back that knowledge to the school.

Mr. Munap stated that the art teachers need to take their own initiative to find a course or workshop in art and design outside the school. The art teachers need to expose themselves to their profession. Their knowledge will not increase and will remain static if they don't take this initiative. They need to find out what is new in art.

Regarding his art teachers who have taken the initiative to pursue their further study in art education, Mr. Munap states:

At present, two of our art teachers are attending a master's course at ITM in Art and Design Education. We hope that they get something new from this programme and bring back the knowledge to the school. We would like our art teachers to maintain their enthusiasm and use their skills and ability to communicate to their students. I am very pleased with a few of them who tried to expose their professionalism as an artist and designer outside the school. They participated in a lot of art exhibitions and competitions at national and international level. They exposed themselves to the art world and at the same time they are exposing their school as well. These activities make them more confident in their profession and they increase their self-confidence. Now they know what they do and they can explain their work to the public. They are even more confident to teach art in the classroom.

Students can also look and learn from them. Students feel proud when they see their teachers in the newspaper. They have more respect and confidence in their art teacher. The school is also proud of the achievements of their teachers. This is the opposite of the art teachers who don't want to expose

themselves to art activities outside the classroom. This kind of teacher will become static in their profession.

Mr. Munap Gendong stated that the development of art and design especially in computer graphics is very, very fast. 'We only know about Corel Draw and Paint Brush, but how about the latest programmes which we don't know? Therefore, art teachers should follow the movement in technology education to enable them to be more professional and develop their student's understanding of the importance of art and design in education and careers.'

This is an example of how the enthusiasm of art teachers succeeded in opening the principal and students' perception of art and design and enabled art to be accepted at school.

6.7.7 The interpretation of good practice in Art Education in SMVPK

This research found that the success of Art and Design Education at SMVPK started with the interest and enthusiasm of art teachers who got full support from the school principal and deputy. The art teachers succeeded in opening up the principal's awareness of art and convinced them to support art courses at school. The principal, deputy principal and the art teachers who were very keen on the future needs of students with special needs succeeded in using art and design as a significant tool to develop students' skills and prepared them for future careers. The mutual understanding and broad mindedness of principal and art teachers are key factors to enable good practice to exist in art and design education in the SMVPK. This understanding helped develop the art facilities and infrastructure. The principal and his deputy believed that the art teacher who is sensitive to the current needs and developments in art and is active in participating in art activities (art competitions and art exhibitions) can increase their skills, credibility and confidence in the art teaching profession.

6.8 A case study of the achievement of an art teacher.

MR. SYED MOHAMAD

(Ceramic artist/art teacher/entrepreneur)

In addition to case studies at five schools which implemented good practice, the investigation was also carried out case study with a Malaysian ceramic artist, Mr. Syed Mohamad. He is an art teacher really committed to his profession and succeeded in getting a grant to run his own company in ceramics in 1996. The Ministry of Education has informed the researcher that Mr. Syed Mohamad is one of the art teachers in ceramics who succeeded in exploring the uniqueness of ceramic works in many schools in Perak and recommended researchers to visit. He also got an award from His Excellency Raja Muda Perak in 1995 because of his outstanding contribution to the ceramic world. He succeeded in introducing several techniques to develop ceramic works by the combination of modern and traditional techniques and local materials. He has no experience in visiting European countries, however, he visited Japan several times (1993-1995) to gain knowledge in ceramics.

Syed has 20 years experience in teaching art at school. Besides getting a basic and specialist certificate in Art Education he pursued his studies in ceramics at the School of Art and Design ITM in 1988-1991. He was teaching art at several primary and secondary schools and the last school to which he was attached was Permaisuri Bainun Secondary School, Ipoh, and Perak. He was found to be very active in the many art exhibitions in Malaysia including the Malaysian Young Contemporary and Malaysian Salon.

In 1996, the local state council had awarded him the opportunity to run an industry in ceramics. A uniqueness and creative form of ceramics created by him and exhibited at national and international level had opened public perception towards ceramics. He is one of the Malay contemporary ceramicists who succeeded in exposing the value of ceramic art in the Malaysian art industry. He

left his job as an art teacher in 1996 to enable him to give full commitment to the ceramics industry. Yet, he still communicates with school children and art teachers to expose them to new discoveries and business in the ceramic world (Plate 15).

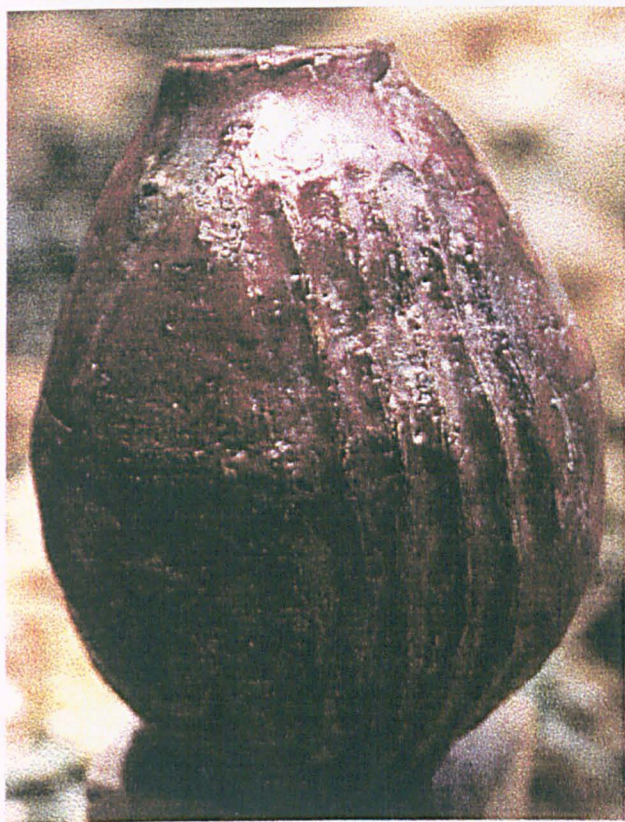


Plate 15: *Student's work in ceramic at Raja Bainun Secondary School, under the guidance of Mr. Syed Mohamad*

The researcher had an opportunity to visit his industry and his ceramic studio at his house in Ipoh, Perak. His ceramic industry was furnished with new, modern machines and technology to allow mass production in ceramics (Plate 16). His ceramic products were exported to Japan, Germany, Singapore and Thailand. Besides using new technology Mr. Syed Mohamad also used traditional methods to produce his art-works in ceramic. He planned to make a solo exhibition in 1998 to exhibit his new ceramic works based on nature. He combined the techniques he learnt from Japan and Malaysian traditional methods 'Sayong' to produce his new works in ceramic (Plate 17).



Plate 17: *One of Syed Mohamad's ceramic works based on Malaysian mountains, flora and fauna*

Mr. Syed Mohamad claimed that his experience in Japan taught him a lot about the new techniques and ideas in the ceramic world. He said, 'I looked, I tried and I understand'. He stated what he learnt from books is not the same as what he actually sees. He found that Japanese techniques in doing ceramics is very simple but unique. The aesthetic value based on traditional culture and crafts made Japanese works of art meaningful. He claimed that many Malaysian young artists produce dynamic works of art. However, they somehow don't understand and cannot explain what they do. This is because proper methods and research have not been given proper analysis or study in the process of doing art works.

Mr Syed Mohamad claimed that an aesthetic element exists in every event in Japanese culture and heritage, including food, the Kimono, Kabuki, packaging, house decorations and Japanese gardens. An understanding of art contributed to an increased sensitivity to and appreciation of the culture, nature and environment. Art is a part of Japanese life and this sensitivity has been a part of people's education from childhood.

Regarding his experience in art teaching at school Mr. Syed Mohamad claimed teaching art as a hobby made him succeed in increasing student interest in learning art at school. He believed that a degree in art is not a passport to making a good teacher. The art teacher needs more than that. Interest, ideas and creativity in teaching are important. Therefore, the art teachers must find new methods and techniques in doing art works. They cannot depend on what they get from university. That is too limited. 'If you specialise in fine metals or textiles at university how could you teach graphics or ceramics at school if you have no initiative to find this knowledge?'.

He stated that the new art curriculum in ISSC has opened a door to the art teachers to explore a variety of knowledge in art and design which cannot be gained from the previous old curriculum. He said that (based on his experience as key person for Art Education at Perak State) the syllabus acts only as a guide line, the creativity in teaching is more important than the syllabus. He said that the art teachers should go beyond the classroom to find out what was happened outside in the art world or at least participate in exhibitions.

He said that students need a variety of styles of approach in learning art. Learning art is not limited to the studio or classroom. Students should go outside, look and study nature, visit industries, museums and the theatre. He shared his experience in Japan in one event for learning art:

One of the ceramic companies put a lot of wet clay on one area in a field in Nagoya. I saw two buses come with nine and ten-year-old children and they ran and played with that clay. An interesting pattern was created from that

activity. After the clay had dried, the company cut the clay into small pieces. These tiles decorated one of the riverbanks in Nagoya. A very interesting view was created. This activity gave students enjoyment in learning art and at the same time contributed to increasing the quality and beauty of their environment.

Mr. Syed Mohamad had produced several ceramic kilns through simple technology and he sold them to the schools, which need help to do ceramic projects. He claimed that the idea to produce these tools and equipment is very simple but the art teachers need to find out these techniques. It could not exist without going out of the classroom. He said that the art teacher needs to continuously produce artwork and exhibit to the public. This is the way that they can get recognition not only from the public but also from their principals and students in the classroom.

Mr. Syed Mohamad succeeded in preparing a big ceramic studio in his house complete with equipment and tools for ceramics. He said that this is not a one-day project. It needs time, money and initiative to prepare a studio. He said:

I believe in my profession and I love it. Nobody pushes me but I am pushing myself. Sometimes I take my students to my house and use the facilities in my studio to do their project. This is the way to promote art to your students. They will feel confident if you succeed in showing that you are also confident in your profession. Art-works full of artistic value are not only for appreciation but you can sell them. Not many people have skill and talent in art. God gives this. So use it in the right way.

Mr. Syed Mohamad is another example of an enthusiastic art teacher who does not feel bored with his profession. He succeeded in using his talent to promote himself as a professional art teacher and Malaysian ceramic artist.

CHAPTER 7

DISCUSSION OF MAJOR FINDINGS AND CONCLUSIONS

7.1 Overview: about this chapter

This chapter is a discussion of the major findings of the survey (interviews and questionnaires) carried out in 1995 and 1996 (Chapters 4 and 5) and case studies in 1997 (Chapter 6) in order to draw a conclusion from the investigation. The discussion is specifically based on two major aims of the investigation as follows:

- Aim 1) To identify students and professionals understanding of the role and value of art in education and society.
- Aim 2) To identify the factors which enable good practice to exist in Art Education in secondary schools in Malaysia.

The survey and case studies were pulled together to draw the conclusions given at the end of this chapter.

The detailed results could be referred to in Chapters 4, 5 and 6 of this thesis.

These findings either negative or positive will contribute to the future planning of Art Education in Malaysia. The positive value of art in education and good practice in Art Education could open people's perception of the importance of

promoting Art Education as an academic subject in the school curriculum. However, the negative attitude towards Art Education revealed in this research should be a vital lesson in order to find the appropriate strategy to give it an important place in the school curriculum.

Several questions and assumptions have been raised based in this discussion. It could act as a guide in future research to Art Education in Malaysia.

7.2 To identify students' and professionals' understanding of the role and value of art in education (Aim 1)

The investigation of the role and value of art in education and society not only shows how far students' and professionals' understanding of the function of art in education extends, but also has several implications for the status of Art Education in the Malaysian secondary school curriculum.

Two major topics are discussed regarding people's understanding of the value of art in education as follows:

- 1) Attitudes in Art Education and their implications for the status of Art Education in the school curriculum.
- 2) The positive understanding in Art Education and its contribution to good practice and future prospects of Art Education in Malaysia.

This investigation found that the majority of students, teachers and principals in interviews did not really understand the value and the importance of Art Education in the school curriculum. Although the majority of students, teachers and principals agreed with the statements regarding the role and the value of art in education in the questionnaires, they did not succeed in offering in-depth discussions about the importance of art during interviews. Only a few students, art

teachers and principals could explain in detail what they meant by the role and value of art in education. The majority of designers, artists and art lecturers and even a few non-art educators succeeded in giving their views about the value of art during interviews.

The majority of students taking art (STA) could not communicate well in interviews and even 15 (41 per cent) art teachers were found to be able to only discuss in basic or shallow ways the value and the role of Art Education in the school curriculum.

7.2.1 Attitudes in Art Education and their implications for the status of Art Education in the school curriculum

More than 55 per cent (64 students) of students taking art (STA) felt that Art Education is not a valuable subject in MCE. Learning art is taken for granted and fulfils examination requirements. These students claimed that they are taking Art but they are not interested and have no choice in elective subjects. Both teachers and principals and even students thought that Art Education is an easy subject to pass in an exam and the main motive for taking art is to improve the percentage of passes for the school. The acquisition of knowledge and practical skills as an integral part of developing the potential of the individual through Art Education has not really happened in many schools.

The art teachers (25, 69 per cent) did not deny the fact that weak academic students who had lapsed in their studies took Art Education and had known it happen in their schools. The good students go into the science stream.

The condition and attitude of teaching and learning art without enthusiasm or interest had several implications for art and education in general as follows:

- Teachers will choose and allocate the content of the curriculum which is suitable for the examination strategy only. The other aspects of learning will not be focused on.
- Students take art just to fulfil examination requirements. Many students who are interested in art claimed that their concentration was disturbed by the students who are not interested and who are also the majority in the class. Ms. Rahayu (STA, 1995) stated, 'It's terrible! So many students have no interest in learning art in my class. Sometimes I feel sorry for the art teacher when most of the students are making a noise and are playing during her teaching'.
- The percentage of students taking art has increased but the result is just to pass and not excel. The aim to produce citizens who are imaginative, creative, knowledgeable and sensitive to aesthetic values, appreciate the environment and are proud of their culture and heritage was not achieved.
- The majority of students in the art stream chose not to take geography and literature as an elective subject because they thought that these subjects were difficult. They chose art because it seemed to be an easier option.
- Students at vocational and technical schools are not taking art because art is not considered to be a technical subject and is therefore not relevant and also it is not on offer. They thought that art is not related to manufacturing and industrial production. Some science stream students are interested in Art Education but they have no room to take art in elective subjects.

7.2.1.1 Art Education was marginal to the mission of the school curriculum

The reasons Art Education was marginal to the mission of the school curriculum could be listed as follows:

► **Lack of understanding of the value of art in education**

Understanding how art and design could function in education is not clear to policy makers and decision-makers at the Ministry of Education or to school principals. This traditional attitude does not seem to have changed much from the old secondary school curriculum (OSSC) 1967, to the new Integrated Secondary School Curriculum (ISSC) 1988. The idea that art and design as important as other academic subjects in school is still far from the truth. The relationship between art and design, manufacturing products, culture, heritage and the environment does not seem apparent to these people.

► **The art teachers have not enough interest, enthusiasm or ideas in their teaching. There is a lack of qualified and experienced art teachers at school**

Many art teachers could not accept this blame from their principals, art lecturers and curriculum planners. The majority of art teachers claimed that they have been given a lot of responsibility at school. Their subject has not been given its rightful place in education, therefore their role does not seem important in education. They also claimed that the Art Education curriculum in ISSC is lacking in some respects and that the art infrastructure and materials are bad, so how could they handle Art Education well in such circumstances? In some respects these claims are true for them, however, this investigation found that if the art teachers have enthusiasm and ideas in teaching, it could help them to improve art at school. The teachers who implemented good practice in Art Education succeeded in showing something about the excitement of art teaching which should be followed by all art teachers. Responding to the statement (in structured interviews, 1995) 'My art teacher is very hard working and explores the potential of art in education and future careers', 55 (47 per cent) students taking art (STA) disagreed and 27 (23 per cent) were undecided. This shows that something is wrong in art teaching at school.

► **The lack of integration and correlation between departments in the process of implementation of art at school**

These phenomena came about as a result of a lack of understanding of the value of art in education, therefore implementing Art Education in the school curriculum has been taken for granted by several departments at the Ministry of Education. Two officers at the Ministry of Education (MEM), three Art Education lecturers and seven art teachers did not deny the fact that Art Education has deteriorated at school because of a lack of integration between departments at the MEM in the process of implementing Art Education at school.

► **The lack of structure and content in the Art Education curriculum**

The aims of Art Education are very clear as mentioned in Chapter 1 of this thesis. However, it was found there were gaps in curriculum structure and the implementation of the art curriculum in school. The majority of respondents, including principals and art teachers, said the Art Education curriculum should be reformed and the present title should be changed to 'Art and Design Education'.

These responses showed that the majority of respondents did not feel comfortable with the present status of Art Education at school and the short way to settle this problems is to create a new syllabus with a new title. Perhaps this could change people's perceptions about the role and the value of art in education (especially policy makers and decision-makers at the Ministry of Education). The question is how do we guarantee changing the art curriculum could change people's perception? Either serious mistakes have been made with the art curriculum or teachers have not enough skills to bring this curriculum into the classroom.

These issues need to be comprehensively discussed in order to find out how all parties, including the Curriculum Development Centre (CDC), art teacher training and other related organisations should think about finding the best solution and

alternatives to increase the status of Art Education in the future. The Art Education curriculum was found to be lacking in some respect. However, the most crucial problem is many art teachers did not succeed in bringing the Art Education syllabus to the classroom with excitement and enjoyment in teaching and learning. They have not enough skills in teaching and were trapped in the concept of examination strategy in the education system.

The majority of the art teachers who implemented good practice in Art Education did not face problems regarding teaching art at school. They claimed that the folio and the theory introduced in the present Art Education teaches students how to keep and organise their art work, sketches and drawing in an appropriate way. Students could also could understand their own or a foreign heritage and culture through the theory lesson. These teachers had few problems at all with art teaching at school. Students were interested in the art lesson and could give positive ideas in interviews.

These art teachers (good practice) agreed that some things lacking in the art syllabus could be revised and refined. They claimed that the art syllabus acted as just a guideline. What is most important is creativity in teaching.

Those issues could be highlighted for discussion in order to find a solution for recommendation in Chapter 8.

7.2.1.2 Curriculum planning and curriculum implementing

This investigation has found two major defects in the curriculum development of Art Education in Malaysia:

- 1) The lack of curriculum design and planning.
- 2) The lack of curriculum implementation.

Mager (1989) identifies three major steps in his programme to develop a 'Criterion-Referenced Instruction' (CRI) course curriculum as follows:

ANALYSIS → DESIGN → IMPLEMENTATION

One of the important steps in the implementation process of CRI is 'Monitor and Revise'. Monitoring and revision of curriculum implementation is very important to ensure that the curriculum design and implementation can run smoothly in order to achieve the goal of the programme.

Monitoring and revision was lacking in some respects in the implementation of Art Education in ISSC. A national Art Education curriculum planner in 1995 did not deny the fact that the planning and implementation of Art Education in ISSC was not being monitored well. This investigation found that some evaluation instructions by CDC had not been standardised between the schools. The instructions about evaluation of Art Education in LSA, which was given to the art teachers in Perak State, were not consistent with the instructions in Selangor State. The system of evaluation (at LSA) amongst a few schools in Selangor was also found to be inconsistent.

This investigation found that besides lack of art curriculum structure in the syllabus the implementation of art teaching at school was also problematic. The ability to approach Art Education in the classroom is not adequate and is lacking in some respects especially by new art teachers who have not enough experience in teaching. This made the art teaching uninteresting to students.

Two art lecturers involved as members of the committee to develop the art teacher's handbook claimed that too many members were involved in the preparation of these books and they were not consistent from one level to another.

This research also found that some content structure of the National Art Education syllabus is not consistent and should be revised. This condition could be explained as follows:

Basic Design (BD), Organisation of Design (OD) and Understanding and Appreciation (UA) are three major components in the present Art Education curriculum. The structure content of the syllabus has been divided into two parts with the titles below:

- Content and Activity (CA)
- Concept/Type of Art (CTA)

It was found that in several cases the curriculum structure under these two titles is not consistent. Refer to the two cases as follows (refer to Table 40):

Case 1 (BD)

TABLE 40

CONTENT OF THE SYLLABUS OF ART EDUCATION IN MALAYSIAN SECONDARY SCHOOLS, 1988 (ISSC)

BASIC DESIGN (BD)

Content and Activity (CA)	Concept/Type of Art (CTA)
1.1. Functions and characteristics of Elements in Art	Elements of Art Line, colour, texture, shape, form and space
1.2. Principles of Design	Principles of Design Harmony, focus, balance, contrast, rhythm/movement, variety and unity
1.3. Structure of Design	Structure of Design Grid lines
1.4. Refining of Perception	Structure of Design Normal observation, analytical studies, specific studies and advanced studies (using other senses)
1.5 Application of the elements of Art	Elements of Art Principles of Design

Continuation of TABLE 40

CONTENT OF THE SYLLABUS OF ART EDUCATION IN MALAYSIAN SECONDARY SCHOOLS, 1988 (ISSC)

2 ORGANISATION OF DESIGN (OD)

Content and Activity (CA)	Concept/Type of Art (CTA)
Art and Communication -idea/inspiration -belief and experience -values -nationalism and sovereignty -sosio-culture and economics -economic condition and development -specific events and ceremonies Designing for Commerce and Communication Advertising and Packaging	Picture-making activities Drawing, painting, print-making, collage, and comics Designing and Construction Calligraphy, posters, banners, logo-gram, symbols, mobiles, illustration
2.2. Handicraft	Crafts Textiles (batik, print, tie and dye and tapestry). Weaving, pottery, wood carving, book craft
Art in the Environment Interior decoration and Environment and landscaping	Principles of Arrangement Needs, personal choice, comfort, harmony of space and aesthetics

'Structure of Design' (1.3) CA, was repeated under CTA in 1.3 and 1.4. The explanation about the meaning of structure of design is not very clear. Structure of Design in 1.3 mentioned 'grid lines', however Structure of Design in 1.4 mentioned 'normal observation, analytical studies and advanced studies (using other senses)'. This does not clearly explain the meaning of 'Structure of Design' which was also confusing in the teacher's handbook (MEM, 1988, 1989, 1990a).

Case 2 (OD)

The list of activities under the title 'Art and Communication' (2.1) did not clearly show the meaning of 'activity'. 'Idea, 'belief' and 'values' is the content of

syllabus and not activity. Confusion also occurred regarding the meaning of 'content', 'activity', and 'concept' and 'type of art ' in these two columns and their relationship with the list of content under those titles.

These are two examples and brought for discussion to show the structure of the present Art Education that needs to be revised comprehensively. This also happened in the teacher's handbook from level 1 to level 5. Based on observation of the content of the teacher's handbook from level 1, 2, 3, 4 and 5 this research found that the content of level 1 is heavier than level 2. Some repetition and redundant content structure occurred in level 2 and level 3 in the teacher's handbook. Some content is too detailed and some is not detailed.

In terms of teaching art in the classroom some art teachers were found no to be able to relate Basic Design (BD), Organisation of Design (OD) and Understanding and Appreciation (UA) in teaching. In addition they also faced the problem of relating objectives of teaching with lesson plans and methods in teaching (especially new art teachers).

Three trainees who followed PGDE and ATD (1995) claimed that exposure to teaching Art Education in their course is limited. They have to use their own knowledge to face school students in teaching practice. They also claimed that the art teaching on the PGDE and Art Education course is not up to date to follow the current needs of Art Education at school.

7.2.2 The positive understanding in Art Education and its contribution to good practice and future prospects of Art Education in Malaysian education

A minority of art teachers and principals succeeded in communicating their understanding of the value and role of Art Education in the school curriculum. These art teachers and principals had implemented good practice in Art Education

in their school. The majority of art lecturers, artists and designers agreed that art has a great contribution to make to education and prospects in future careers. These teachers and principals and the other professionals showed that they not only understand the value of art but also use it in everyday life. The teachers and principals of good practice had succeeded in communicating their understanding of the value of art to their school students. These views could contribute to curriculum planning of Art Education in Malaysia.

Some of their views about the role and value of art in education and society are summarised as follows:

- a) Art is one aspect of human intelligence. Artists and designers are creative and visionary people in the creation of things or products.
- b) Learning art can develop a sense of sensitivity and appreciation towards culture and heritage.
- c) Art is the thought of human feeling.
- d) The understanding of the concept of aesthetic value greatly contributes to improving the school environment, and understanding art can reduce a vandalistic attitude.
- e) Art and design is a subject which supplies skills and knowledge, future careers, professionalism and a future education for students.
- f) Art Education contributes to the development of personal well being as well as being able to contribute to the betterment of the society and the nation at large.
- g) Learning art can stimulate and sharpen students' perception and raise visual intelligence.
- h) Art and design has a major contribution to makes to manufacturing products.
- i) Art tells us about a people's civilisation.
- j) Art could contribute to making people in a multicultural society like Malaysia more understanding of each other and appreciate each others culture.

These art teachers, principals, art lecturers and other professionals claimed that there are a lot of future education and career prospects in art and design in Malaysia because careers in art and design are very demanding. A lot of private colleges and higher institutions have art and design as major courses in their institutions.

Two principals, nine designers and three lecturers claimed that art and design should be offered to vocational and technical students because Art Education is also related to their field in terms of creativity producing manufacturing products. The majority of art teachers and principals (good practice) showed their understanding of the importance of Art Education in the school curriculum. These art teachers (most of whom were also active as freelance designers) and the majority of designers claimed that career opportunities and the potential market in art and design is very high. They claimed that the market in art and design in several cities in Malaysia such as Kuala Lumpur, Penang, Johor and Melaka is very good.

The belief and understanding about the importance of Art Education in the school curriculum by the good practice art teachers and principal (which was comprehensively highlighted in Chapter 5) is one of the major factors to enable good practice to exist in art education in their schools.

7.3 The factors that enable good practice to exist in Art Education (based on five case study schools)

Chapter 6 represents an appraisal in more detail about the factors which enable good practice to exist in Art Education at five case study schools in 1997. These factors of good practice could be followed by other art teachers and contribute to a model for future development of Art Education in Malaysia.

Generally the factors which enable good practice to exist in Art Education in these five case study schools were found as follows:

- The existence of art teachers who are interested, enthusiastic, skilful, proactive and broad minded.
- The existence of supportive principals who are interested in art and are broad minded.
- The existence of a good infrastructure, facilities and materials in Art Education at school.

The understanding of the importance of art in education by the art teachers and principals is a key reason why these implementers succeeded in implementing Art Education in an effective way at school. Four of these schools (SMKE, SMSA, SMTT and SMRZ) used the Art Education curriculum which has been used by other academic schools in Malaysia. SMVPK has devised their own Art and Design Education curriculum. The art curriculum has been used as a guide for implementing good practice in these schools. The most important issue is the role of art teachers at school. Mr. Kia Sin had mentioned the art syllabus as only being a guide, the creativity of the art teacher is more important. He stated, 'I am working over and above the requirements'.

Three principals and one deputy were found had little interest in art at the beginning. However, they became very supportive and interested in art because of the enthusiasm showed by their art teachers at school. One principal had a background in teaching art and she was very interested in art. These explanations show that the art teacher's role is very important to implement good practice in Art Education when the principal had little interest or the art curriculum was lacking in some respects. The art infrastructure comes later as a result of the existence of a good art teacher and a supportive principal. Some schools in the survey in 1995 and 1996 had a very good art infrastructure provided by the school

principals, but the art teacher did not succeed in using it because they did not have enough enthusiasm to promote art at school.

This study concluded that a positive relationship between a good art teacher and an open-minded principal who was either interested in art and design or was prepared to be, supported by an adequate infrastructure and imaginative teaching of art and design provided an example that could contribute to a model for the future development of Art Education in Malaysia.

7.3.1 The professional quality of 'good practice' teachers

The professional quality of 'good practice' teachers could be categorised as follows:

► Interest and hard work for the art teaching profession

The majority of the art teachers of good practice are very committed to their profession whatever the condition of art at school. Teaching art is a significant activity to them. These art teachers showed that they work hard for improving Art Education in and outside school. They do a lot of extra jobs in art teaching because they love to do this kind of activity. As a reward for their hard work they got awards which other non-art teachers did not receive. They claimed that nobody will discriminate against art teachers who work hard to improve their profession and their school. This condition of good practice was found to be lacking in some respects in other schools. Many art teachers are not active as art teachers after three or four years teaching art. Some of them keep blaming the principals and the system as a reason Art Education declined at their schools.

► Active in and outside schools

To be active in and outside school in any event or related organisation is another significant way the art teacher could get respect and recognition from the school and outside. Mr. Kia Sin, Ms. Noor Aini Jaaffar, Mr. Aznan Harun, Mr. Mohamad Kamal, Ms Azizah Daud, Mr. Azman Hilmi and Mr. Syed Mohamad were all found to have these all qualities. They are very active in participating in the professional programme of art and design at district, state and national level. The art teacher should communicate with other professionals, giving ideas and initiating other activities in art and design. Mr. Kia stated that 'The theory is very simple. When you succeed in showing your credibility, people will listen to you and recognise you'. Ms. Noor Aini Jaafar claimed that 'The school principals and your colleagues will listen to you if you show them an exciting ideas and practice what you say'.

► Linkage of art in the classroom to art outside

The majority of these art teachers succeeded in linking art in school to the real world of art and design outside. Besides increasing students' understanding of art, the art teachers also directly or indirectly exposed themselves to the latest knowledge, information, ideas and technology in art and design.

These art teachers succeeded in exposing their students to real artwork projects outside school such as billboards, backdrops, banners, 'batik' and graphic works. Their schools have collaboration and links with several institutions outside (refer to Figure 17). Direct or indirectly these activities had improved Art Education at school in terms of art facilities and ideas. Students were excited about doing these projects and they were exposed to the theory of art they learnt at school with the actual artwork out side. Mr. Kia Sin, Ms. Azizah Daud and Ms. Noor Aini Jaaffar claimed that students now know about career prospects and future education in art and design because they communicated with the designers and visited some

departments in art and design at higher institutions. They claimed that these activities are important to increase student's interest to learn art at school. This understanding will also open up principal's perception of the prospect of art and design in careers and education.

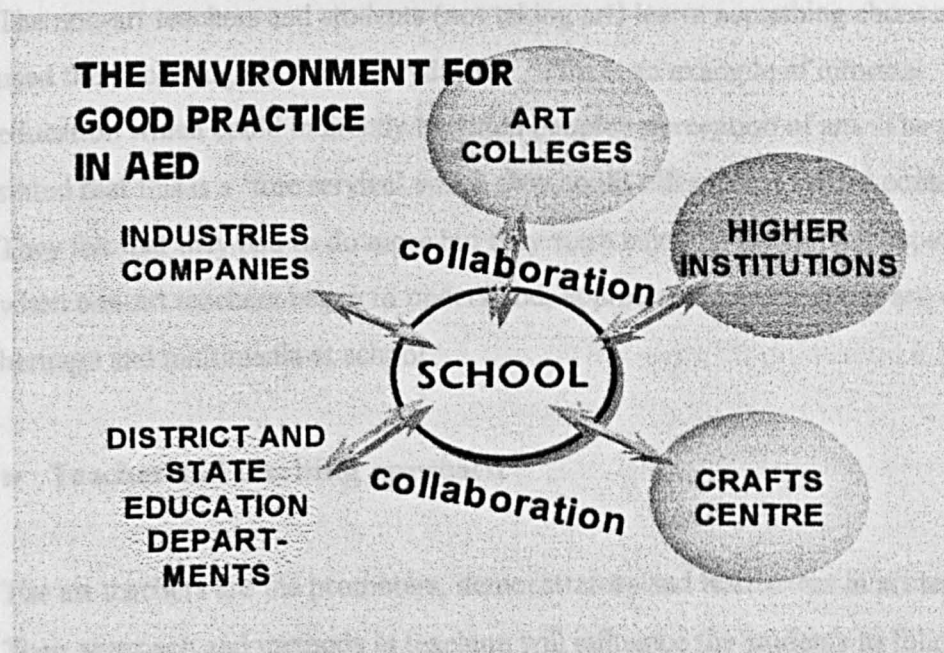


Figure 17: Collaboration between school and institutions in five case study schools

Besides making a collaboration between schools and institutions, this will also fulfil the needs of art teaching at school because these companies support and sponsor the appropriate materials and equipment for Art Education in school.

► Professionalism in teaching, management and public relations

These art teachers were open and broad-minded in giving ideas or comments about Art and Design Education. They had systematically planned the year for art teaching and art activities. The way they organised the art room, art gallery and art exhibitions at school showed they were very particular, well organised and had

a lot of ideas about how to encourage students to follow the Art Education programme. They had their own targets and strategies to expose art to the school. They invited non-art teachers to participate in art activities and exposed them to art through art demonstration. They taught them how to paint, design batik printing, and make ceramics, graphics and how to restore furniture and goods. The non-art teachers and students (not taking art) learnt something about art and used the knowledge in their everyday life. This is an example of informal education which could indirectly heighten people's perception of art. The teachers stated that this is a 'free service' which they could offer to the school community. They felt that they had to do more but they were enjoying doing that, especially when non-art teachers began to understand, appreciate and talk about art, culture, heritage and multimedia at school.

► **Teacher and teaching approach**

The art teachers are the promoters, demonstrators and instructors in art teaching. Their approach and methods in teaching will influence the students to follow the lesson. In order to achieve such an environment, the art teacher should have certain qualities in approaching their students at school.

The researcher also informally observed four art teachers teaching in the classroom during the two weeks visiting the schools. Humour and an informal approach in teaching make the students interested in following the lesson either in practical or theory lessons. The students found it easy to approach them at any time in order to request a demonstration from the teacher. Besides linguistic methods the art teacher also used teaching aids such as slides, videos, posters and music. Students were always encouraged to take part in-group discussions in order to allow them to communicate, especially in the theory lesson. Kia Sin the art teacher at SMTT prepared students to perform a puppet show as part of an art lesson. He claimed that besides promoting art, these performance activities could increase student interest and build their confidence in communication. Kia Sin

combined art and performing arts in teaching. He said, 'Why don't we offer them in art teaching?'.

► **Art teacher as practising artist and practising designer**

The majority of these art teachers were actively involved in doing artwork and joint art exhibitions and competitions at national level. They got several major and minor prizes in these competitions. They are also active in doing freelance projects. These activities were found to increase the art teacher's knowledge about new techniques, materials and current issues in art and design. These activities did not interfere with their responsibility at school. Yet, they succeeded in communicating the knowledge they got outside school to students at school and made the art teaching more exciting and realistic. The majority of these art teachers have service in teaching for many years but they did not feel bored with their profession because they were active in participating in art activities outside and improved their skills and knowledge from time to time. However they did not seem allow outside activities to interfere with their teaching responsibilities.

Mr. Azman Hilmi and Mr. Hadi Salleh, two young art teachers at SMVPPK, were found to be very active in exhibiting in art exhibitions in Malaysia. Mr. Azman Hilmi won first prize in the 'Young Contemporary Art Competition Malaysia' in 1993. He claimed that he made new discoveries in art through these activities and imparted his understanding to his students at school. Ms. Azizah Daud, Ms. Noor Aini Jaafar and Mr Kia Sin carried on their profession as graphic designers and communicated with a consortium or company outside to do art and graphic projects. Some of these projects were delivered to the students. Their principal gave encouragement and believes teachers must carry on their profession outside and bring back their experience and knowledge to the school. Mr. Munap Gendong (1997) claimed: 'If they are not practising or do not find new knowledge, they will become static as art teachers. They must go outside to find new ideas and present their ideas at school'.

This investigation found that the art teachers who are active as practising artists or designers were successful in creating good practice in Art Education at school. Seventy percent of the art teachers in this investigation (surveys 1995-1997) were found not to be active in art exhibitions and art competitions in Malaysia. They gave several reasons, including being busy with teaching duties and family commitment.

7.3.2 Principals' role and good practice

Generally the support from the principal to promote art in school is important because they are the managers of the schools. The success of Art Education at the majority of these case study schools was also influenced by the existence of enthusiastic principals.

Five heads of Art Education (HAED) and one senior assistant gave some clues as to how their principals succeeded in imparting ideas on art and how this attitude could help to promote art in school. These art teachers stated that their principals succeeded in showing all or some of the commitment as follows:

- **The principals who visited the art room, appreciated student's work and gave advice on how to improve art in school**

Mr. Aznan Harun explained that he had known two principals in nine years service at SMKE. Mr. Salleh Hussain, the first principal had given great concern to the improvement of Art Education at school. He always came to the art room and discussed art with the art teachers and students. Aznan claimed that this was a very basic and simple action but very fundamental in giving support to art at school. Students felt the school principal has appreciated their artwork and activities and increased their interest in improving learning art. The HAED at SMVPM, SMRZ and SMTT claimed that when the principals came to the art room that was a suitable time for the art teachers to explain informally their

planning of art activities at school which was sometimes difficult to do in formal meetings. Besides that they also received positive advice from their principals on how to improve Art Education at school. The necessary actions regarding the urgent need for facilities in art teaching could be taken immediately by both parties (principal and art teacher) without waiting for future formal meetings.

- **The principals who worked together with their academic staff, non-academic staff and students to improve and decorate the school environment (landscaping and school interior)**

Three principals had shown serious commitment to working with the school community to decorate the school. They believed that students who have a sense of beauty would appreciate and improve their environment. Art Education is a subject which could develop this sense. Ms. Asmah Yusof stated that some students come from areas with bad sanitation. So everything in school must compensate for whatever the students don't have at home. School must be different from the home. What students can't get at home, for example satisfaction and love, they still can find at school.

- **The principals who give time to research career potential, the job market and art programmes outside school**

Mr. Abd Latif Idris and his deputy Mr. Munap Gendong (SMVPK) were found to have taken the initiative in searching for an art programme outside which could be beneficial to the students at school. They have researched the opportunities for art and design outside and brought them back to school for their students with special needs. They always monitor and revise the art and design curriculum at school to match jobs outside which could be offered to their students (the majority of these students are not able to go on to further study at higher institutions and have to find appropriate jobs after leaving the school). These principals and their senior art teachers have made a link with the school of art and design at a higher institution

in order to get recognition and advice to improve the art curriculum at their school.

- **The principals who encouraged their art teacher to follow an art course, art programmes and to practice their professionalism outside the school**

Three principals and one deputy encouraged their art teachers to follow an art course and art workshop outside the school in order to increase their skills and knowledge in Art Education. Mr. Munap Gendong stated that he was very pleased with a few art teachers who tried to prove themselves as artists and designers outside school.

Mr. Munap Gendong, Mr. Abd Latif Idris, Mr. Asmah Yusof and Mr. Ibrahim Jusoh claimed that when the art teachers expose themselves to the art world at the same time they are exposing their schools as well. They are very supportive of this kind of attitude and the type of activities where they learn something new outside and then bring back that knowledge to the school. These principals believed that the art teachers who are active as practising artists or designers will also become more confident in their profession. The exposure increases their self-confidence, and they are more confident teaching art in the classroom. This is the opposite of the art teachers who don't want to expose themselves to art activities outside the classroom. This kind of teacher will become static in their profession.

Mr. Munap Gendong stated:

The art teachers need to take their own initiative to find a course or workshop in art and design outside the school. They need to expose themselves to their profession. Their knowledge will not increase and will remain static if they don't take this initiative. They need to find out what is new in art. The development of art and design especially in computer graphics is very, very fast. We only know about Corel Draw and PaintBrush, but how about the latest programmes which we don't know?

7.3.3 The other factors which also influence principals to implement good practice in Art Education

► The Influence of the yearly environment competition for secondary schools

The landscaping and school environment competition was introduced for Malaysian Secondary Schools in 1988. The school in the garden is the concept of the competition and the aim is to increase the quality of the school environment for teaching and learning. However, the concept of how art and design could contribute to increase the quality of the environment is still not very clear to the majority of principals.

Most of the art teachers claimed that the majority of the principals could not see how art could play a role in this competition. At the beginning the principals claimed that this should be a part of an agricultural project in domestic science. However, after several years the principals began to realise that the mural, rock garden, sculptures and other objects made a great contribution to the environment. For this reason the responsibility for decorating the school has been given to the majority of the art teachers.

This research found that the environmental and landscaping competition made a great contribution in opening up principals' perception (SMRZ, SMVPK and SMKE) of the concept of beauty in the environment. Lately, they have recognised the role of art and design in creating the landscape.

7.3.4 Mutual understanding between art teachers and principals

The majority of principals and deputies in the case study schools claimed that their relationship with the art teachers was very good. They stated that their art teachers were enthusiastic and approachable and have a lot of ideas to improve art at school. These principals stated that they were very influential in selecting extra responsibility before giving it to the art teachers. They understand that the responsibility given is sometimes heavy and they don't want to damage teacher enthusiasm. Give and take between principals and teachers is important in order to achieve the aims of the school. The art teacher is the 'architect' of the school. Whatever the idea is regarding school activities such as the annual sports day and family day, their principals will discuss it with their art teacher to get an idea and ask them to lead the project. Mutual understanding between them offers good practice in any activity at school. These principals claimed that they had met very few art teachers who were intellectual, dedicated and had direction in art teaching. They claimed some of the art teachers were very skilled but did not have the enthusiasm or were selfish. This type of art teacher not only damages student interest but can also damage the principal's interest in Art Education.

The art teachers and the principals stated that a good relationship was a key point for the success of art at school. Art materials, the art studio and the budget will result after a good environment and mutual understanding have been established. Two art teachers in the 1995 survey claimed that they were treated like 'slaves' at school and overloaded with job responsibility and teaching duties. However, the art teachers who implemented good practice claimed that they did not agree with that suggestion. They had no feeling that this responsibility was a burden. Instead

they thought that this was recognition which was given by the principal to lead a major project in the school (other teachers have not been given this trust). Once the principal trusted and recognised the art teacher as a partner in improving the school the intention to burden the teacher did not happen. What is most important is how the two parties could work together to settle the problems.

However, these art teachers stated that achieving that stage of understanding would not happen in a short time. The art teachers must show their capability, skill, creativity and enthusiasm first. If the art teacher does something just for self-aggrandisement they will have problems. They must do their job sincerely and honestly so they will get back honest recognition from their principals. The problem is many art teachers only show their commitment to the school for three or four years after graduation. After that, their enthusiasm declines, they have no interest in finding new knowledge in art.

These teachers claimed that the support from principals is important to develop art at school. But not many schools have the luck to get the principals who are interested and supportive of art at school. However, their duty is to open these principals' and students' perception of art in whatever condition. SMRZ and SMKE is very lucky because the principals' understanding of art is very high. In the case of SMVPK, SMTT and SMSA the art teachers have worked hard in opening the principal's perception to appreciate and support art at school.

Mr. Kia Sin, Ms. Noor Aini Jaafar, Ms Jamizan and Ms. Noor Aini Hassan claimed that the achievement of schools in art in and outside schools (for example; art exhibitions and art competitions) had opened up students' and principal's interest in Art Education.

► What principals say about these art teachers

Mr. Ibrahim Jusoh (SMKE, 1997) claimed:

My art teachers work hard, yet we will not stop their desire and potential in their profession. We will give them strong support and recommendation for them to succeed.

Ms. Asmah Yusof, Mr. Munap Gendong, Mr. Abd Latif Idris, Mr. Ibrahim Jusoh and Mr. Mohamad Yamin Baba (principals) stated that artists and designers have an extra ability which some people do not have. So, the art teachers must show this extra ability, and have future vision. They must be creative and rational. They must show that they could have good leadership qualities if they are given responsibility.

Ms. Asmah Yusof (SMRZ, 1997) said that when she first came she was impressed and admired the achievement in art and the environment at SMRZ. She stated:

I really admired the school achievement, so my duty now is to maintain and improve the understanding of art at school. And the most interesting thing is, I also like art. The art teacher is also very enthusiastic. So art presents no problem at my school.

From this evidence it is clear that the role and the quality of art teachers is very important to develop art at school. An excellent curriculum and art infrastructure will not guarantee the factors for good practice in Art Education without the enthusiasm, skill and interest of the art teacher.

7.3.5 Rewards to 'good practice' art teachers

This discussion generalises how the good practice art teachers succeeded in showing their professionalism as good art teachers at school. The majority of these senior art teachers are active in their profession and were recognised in and outside school. Eight of these art teachers (one SMKE, one SMSA, one SMRZ, two SMTT, two SMVPK and Mr. Syed Mohamad) received awards: 'Excellent Art Teacher' or 'Best performance of art teacher' from the school principal, private bodies or the Ministry of Education Malaysia. Although these teachers have taught art at school for a long time their enthusiasm and interest to promote art at school is not static and has even increased. The assumption made by some art teachers that the art teachers were discriminated against in school did not seem to have really happened to these art teachers and in addition they had received recognition by the school and public.

This investigation showed that the educational qualifications do not guarantee good practice. Several art teachers in the 1995 and 1996 survey had not succeeded in implementing good practice although they had a degree in art and design. Mr. Kia Sin has a certificate in Art Education and has taught Art Education for nearly 31 years but succeeded in achieving a higher level in his profession and received several awards in his career.

7.3.6 Art infrastructure

Most of the schools which implemented good practice have a good infrastructure, facilities and materials for Art Education. Some of these schools have an art gallery where the students' artwork can be exhibited at school. These facilities existed as a result of the initiative and planning by the HAED. In the case of SMSA, SMTT, SMKE and SMRZ the art teacher made a great contribution to set up the facilities for teaching and learning art either through the school budget, sponsorship from consortiums or income from live projects. They succeeded in

getting all these facilities independently. In the case of SMVPK, the HAED and school principal succeeded in developing a department in art and design and provided all the facilities needed for Art Education courses.

The majority of principals (good practice) claimed that, the interest and enthusiasm of the art teachers is the most important aspect. They will give full support if the art teacher succeeds in showing his/her interest to promote art at school.

7.3.7 Case studies of five 'good practice' schools and conclusions

Through a series of interviews and observation (direct and indirect approach) at these five case study schools, several factors which contribute to the environment of good practice can be seen in Table 41. Based on these cases, Art Education should not be a problem at school if the art teacher is fulfilling his/her role and enjoying art at school. The commitment he/she shows will slowly influence the school principal and the school community as a whole to appreciate art as a valuable subject in education.

This investigation has found that the schools succeeding in implementing good practice in Art Education had all or some of these factors as follows:

TABLE 41

THE FACTORS WHICH CONTRIBUTE TO ENABLE GOOD PRACTICE TO EXIST IN ART EDUCATION IN FIVE CASE STUDY SCHOOLS

SMSA, SMRZ, SMKE, SMTT and SMVPK

- F1** Art budgeting, infrastructure, materials and tools for a learning environment for Art Education at school is very good. (All schools).
- F2** This school succeeded in providing cleanliness and a cheerful and artistic ambience for teaching and learning art at school. (All schools).
- F3** The majority of art teachers have good skills in art and design, a variety of methods in teaching, interest and enthusiasm to promote art at school. (All schools)
- F4** Art teachers (AT) have succeeded in exposing the real art and design world to students through art exhibitions and art competitions. (All schools)
- F5** AT active to continue as practising artist/designer and communicating their experience to students at school. (All schools).
- F6** AT got exposure to art abroad. One school (SMSA).
- F7** Students exposed to careers in art and design by their art teachers. (All schools).
- F8** Head of Art Education (HAED) succeeded in encouraging art teachers to promote art at school. (All schools).
- F9** HAED actively involved as a member of curriculum committee at Ministry of Education, district or school level and succeeded in sharing his/her knowledge and experience with AT. (All schools).
- F10** HAED is very active as a practising artist/designer and has got several awards or prizes in art and design activities, servicing and teaching. (All schools).
- F11** HAED and art teachers succeeded in linking art at school with art and design activities outside. (All schools).
- F12** HAED and art teachers have good understanding of the value of art in education. (All schools).
- F13** Principal (P) succeeded in linking art at school with art and design activities outside. One school (SMVPK).
- F14** P is open-minded and supportive to promote art at school. (4 schools).
- F15** The P has good understanding of the value of art in education. (4 schools).
- F16** Students' views about the value of art showed that the art teaching succeeded in widening students' knowledge in Art Education. (All schools).
- F17** The understanding of the value of art as a factor to enable good practice to exist in Art Education. (All schools).
- F18** The mutual understanding and good relationship between HAED, art teachers and P in these schools succeeded in promoting Art Education at school. (4 schools).

7.4 The role of art teachers and principals in creating good practice (based on surveys and case studies)

Based on surveys and cases studies in 1995-1997, this research found that the role of art teachers and principals is a major contribution to the existence of good practice in school. They also made art decline in school. Prior to these conclusions this study made further discussion about how good practice exists as a result of the role of these principals and art teachers in school. The positive steps made by these principals and art teachers could be followed by the other schools to implement good practice in Art Education in their schools without waiting for major reforms of Art Education as a whole. The art teacher's role and help by principal were found to be major influences in enabling good practice in Art Education.

The school principals in this study could be grouped into 3 categories:

- P1: The principals who are very interested in Art Education, are open minded and give full support and co-operation in implementing Art Education (Minority).
- P2: The principals who are only averagely interested in Art Education or have little interest in art (Majority).
- P3: The principals who are less interested and looked down on Art Education (Minority).

The art teachers could be categorised as follows (refer to Figure 18):

- AT1: The professional and enthusiastic art teachers. The majority of AT1 teachers have all these qualities or some of these qualities: intellect, skills, open mindedness, enthusiasm, are approachable by students are 'architects' of the school and are all rounders in many activities.

AT2: Art teachers who are skilful but are very easily demoralised by the school principals.

AT3: Art teachers who are skilful but have no enthusiasm and do not practice what they say about art to their students.

AT4: Untrained art teachers. Some of these teachers are still committed to teaching art but are not clear about their message in teaching.

The majority of the principals fell into category P2 and P3. Only four principals and one deputy fell into category P1. In category P3 principals were found to have given great problems in the implementation of art at school. However, they are in the minority. In this situation only art teachers who were really committed and enthusiastic would carry on their good teaching. In category P2, principals sometimes changed their perception of art if the art teachers succeeded in showing something about art to them. Even they have potential to become P1 (SMVPK). However, some P2 principals lost interest in art because of the attitude of AT3 and AT4. The role of art teacher to influence P2 to become P1 is very important because this category of principal are majority at school. Some art teachers in five case study schools had proved that they succeeded in pushing and influencing this type of principal to be interested and support art in school (SMVPK, SMTT and SMSA). In order to achieve this aim the art teacher should have qualities such as being a 'good practice' art teacher.

In category P1 (SMRZ, SMVPK and SMKE), four principals and one deputy were very supportive and positive to their art teachers so the potential for implementing good practice was clear. However, in certain circumstances this investigation found that problems also came from the attitudes of art teachers.

The majority of the art teachers were found to fall into the category AT2, AT3 and AT4. The majority of art teachers in five case study schools were found to be included in category AT1.

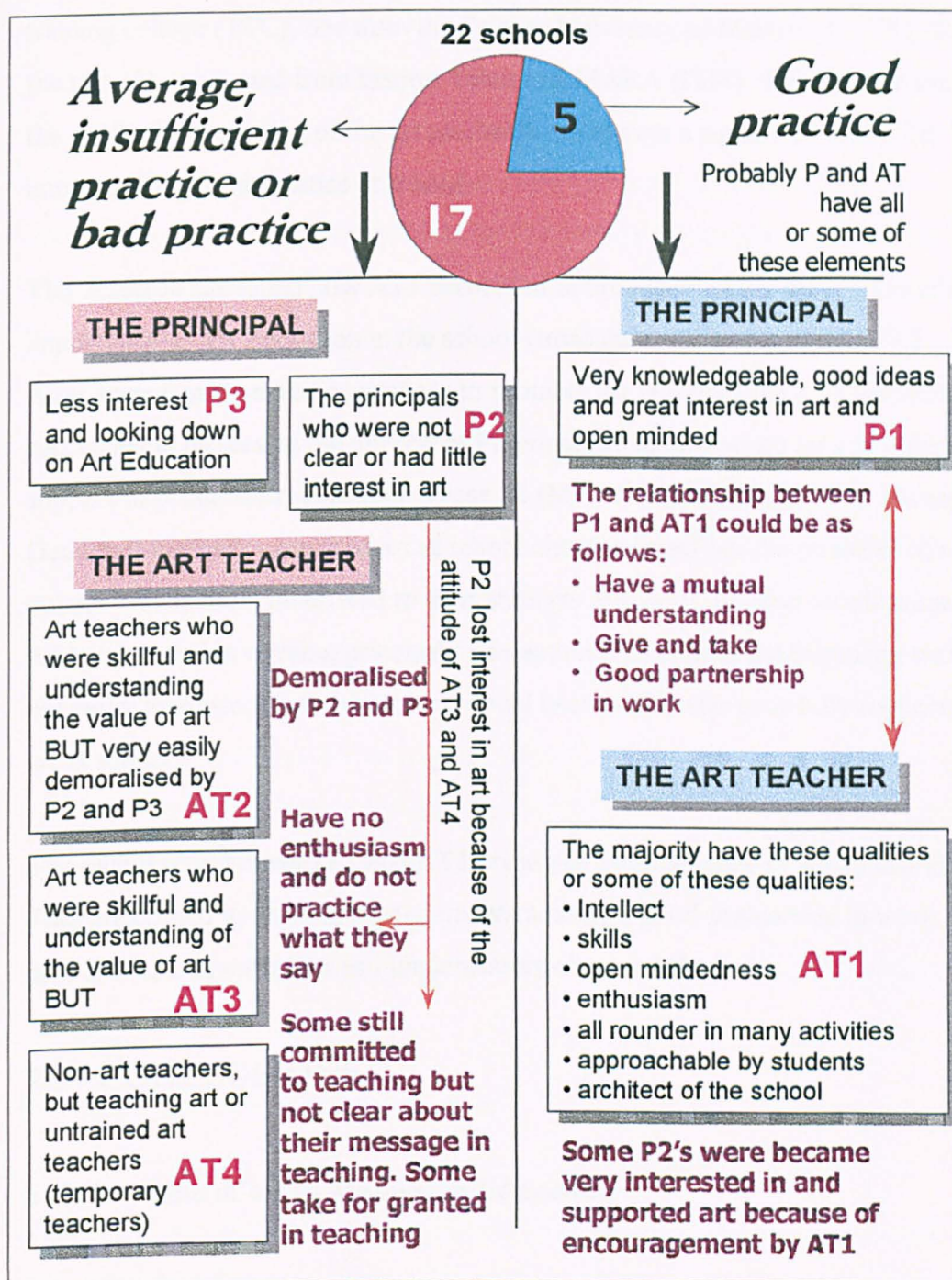


Figure 18: Good and unsatisfactory practice in Art Education

Most (8) of these teachers (five case study schools) are senior art teachers. These art teachers have different backgrounds in art. Two graduated from teacher training college (TTC), one from the Science University of Malaysia (USM), and the rest (5), graduated from Institut Teknologi MARA (ITM). This showed that the professional training of the art teacher is not always a significant factor for implementing good practice at school.

This research has found how AT1 succeeded in broadening P2's perception of the importance of Art Education in the school curriculum and careers (SMVPK).

After several years making sacrifices to promote art at school the AT1 teachers succeeded in increasing the interest of P2 principals to appreciate art and gave full support to promote art at school. These P2 (Mr. Abd Latif Idris and Mr. Munap Gendong) not only supported art at school but also found out the potential of art outside which could be offered to their students at school. In other words these AT1 succeeded in opening principals' perception (P2) who at the beginning were not really interested in art but at least could become P1 who gave fully support to art at school.

The relationship between P1 and AT1 presented good practice in Art Education. They succeeded in creating mutual understanding, a good partnership in work and give and take as managers and implementers of art at school.

7.5 CONCLUSIONS

► The value of art in Malaysian Education

The implementation of the new Art Education curriculum in the Integrated Secondary School Curriculum (ISSC) was not successful in opening up people's awareness of the value of art in education. A change in curriculum content in Art Education (1988) and in ISSC did not contribute to an increase in the status of art at school. Art Education at LSA level seems to be fulfilling the aims of ISSC in

NEP. However Art Education at MCE level concentrates more on exams and forgets about creativity in teaching. The intellectual aspect of Art Education, skills and new technology related to it were not clearly highlighted and were hidden in planning and implementation largely related to the exam syllabus. The aims of Art Education 1988 to develop the potential of citizens to be creative and imaginative were lacking in some respects in planning and implementation. The decision makers who are not sensitive or understanding of the value art has in education and the implementers who are less interested and enthusiastic became a main factor to make Art Education marginal to the mission of the school.

The examinations are not the ultimate tools to evaluate people's potential. The future potential of students should not be classified at such an early stage (Utsumi, 1986) and education should be global and integrated in offering knowledge to the young (Gardner, 1982). The aims of NEP to promote democratisation in education in all aspects of intellect seem not to have really happened in its implementation. Art Education in Malaysia in general was not offered to technical and vocational students, nor to science students. Due to these circumstances, students' ambitions (science, technical and vocational) to carry on art and design on a future course at higher institutions (such as architecture) were hindered. The present practice where Art Education is considered to be only suitable for students who have lapsed in their other studies was against the aims of democratisation in education.

► **Good practice in Art Education**

Only a few art teachers and principals in this investigation really sustained and succeeded in maintaining and developing good practice in Art Education in their schools. The success of a minority of these school communities was due to their initiative and understanding and beliefs in the value of art and design and its potential for in future careers and education (refer to Figure 19). These art teachers are open minded, enthusiastic, active and really committed to their

profession. There are principals who are also interested in art which enhances the development of Art Education at school. It is often this rather than the national curriculum that has influenced them to implement good practice. These schools succeeded in showing that art is a subject that should be valued and is important in education.

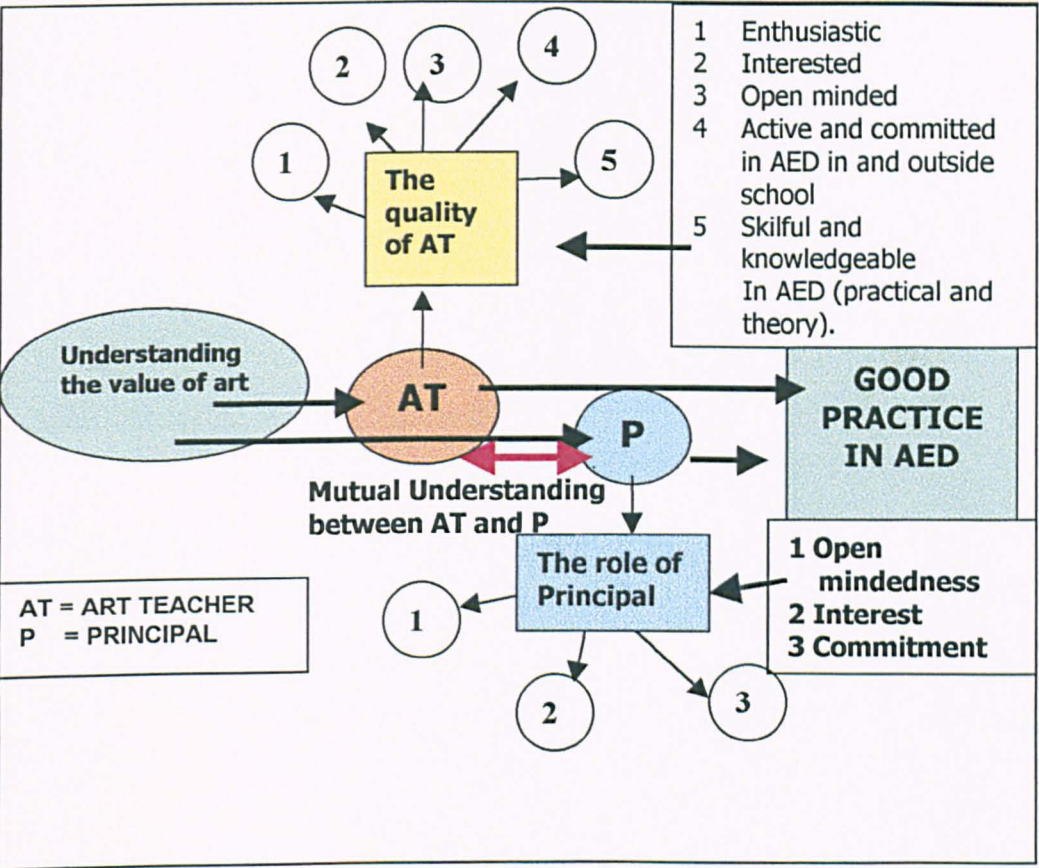


Figure 19: The factors for good practice in Art Education

► Contribution to future development of Art Education in Malaysia

The existence of the environment for good practice in Art Education; the potential of art and design in education and for future careers which was investigated in this research could contribute to a model for future development of Art Education in Malaysia. Several recommendations regarding teacher training and curriculum

development in Art Education based on the findings of good practice are discussed in Chapter 8, the recommendations of the study.

CHAPTER 8

CONTRIBUTION TO A MODEL FOR FUTURE DEVELOPMENT OF ART EDUCATION IN MALAYSIA

A DISCUSSION AND RECOMMENDATION

8.1 Overview: about this chapter

Chapter 8 is the model for recommended future development of Art Education in Malaysia. This recommendation is based on the research findings with a few suggestions which go beyond these findings. This chapter pulls together some of the recommendations of those teachers engaged in good practice, supportive principals and other professionals to develop a model for the future development of Art Education in Malaysia. Several theories in the literature review (Chapter 2) and curriculum theory in this chapter were also used to produce the model for the environment for good practice in Art Education in Malaysia.

This recommendation will not go into detail providing a model for the art curriculum or art teacher training because this research was limited to looking at the environment of good practice and how future development of Art Education could be based on these environments in general. This study recommended that detailed content of a model of the Art Education curriculum from primary to secondary school and a model for a teacher training programme could be made in future research to support this recommendation.

8.2 Contribution to a model for future development of Art Education in Malaysia (Aim 3)

8.2.1 The terms

There are four important statements in Aim 3 of this investigation, which could be explained as follows:

Contribution:

The outcomes of this research are just a part of the contribution. Other studies in Art Education in the future by other scholars could also contribute to the future development of Art Education in Malaysia.

A model for future development of Art Education:

There has been no special model developed by scholars or art educators or even by the Ministry of Education for the future development of Art Education in Malaysia so far. However, this investigation proposes overviews of good practice which could contribute to a model for future development of Art Education in Malaysia.

Art Education (a subject)

‘Art Education’ (AED) in this model is the present art subject which has been modified little to clarify title and content structure. Art Education later in this chapter is recommended to be changed to ‘Art and Design Education’ (ADE) as a new title proposed for art at school.

In Malaysia

The recommendations in this chapter are relevant in the context of Art Education in Malaysia. This model could be different in some respects or may be the same in others as Art Education in other countries. It is intended that this contribution could help develop future Art Education in Malaysia.

8.2.2 The strategy for a model of good practice

The importance of Art Education in Malaysian Education was asserted by the minority of teachers and principals (good practice) who agreed that art and design plays an important role in preparing future citizens of Malaysia to be sensitive, creative and imaginative. Art is a part of life and one aspect of human intelligence which should be developed systematically through education (Gardner, 1982; Martel, 1989). The aims of the National Education Philosophy (NEP) and the Integrated Secondary School Curriculum (ISSC 1988) to promote the potential of all intelligences without prejudice or discrimination against any subjects in the school curriculum is a way to agree that Art Education should been given priority in education.

This investigation showed that to develop the environment for good practice in Art Education is not impossible if the art teachers, principals and decision-makers understand the importance of art and design and play their role to develop art and design at school.

The art teacher who succeeded in looking at Art Education in global terms and meaning; is enthusiastic and active in art activities in and outside school. Being a participative member of the curriculum committee at district; state or national level is a key factor for succeeding in getting recognition from school or other bodies outside. The existence of supportive principals had made the environment for good practice in Art Education at school become meaningful. This is assumed to be the best model for good practice in Art Education at secondary school. The

art infrastructure is a secondary factor because it will exist as a result of the existence of good teachers and supportive principals.

8.3 How should we start?

8.3.1 How to increase the quality of art teachers and art teacher training?

Mason (1993) refers to the term 'professionalism'. One of her MA students, a textiles teacher formerly employed by Brent (Local Education Authority), who has since moved to Zimbabwe, conducted a small scale study into professionalism in art and design. Her student summarised 'innovative professional behaviour' as:

1. The capability to modify one's philosophy in the light of new ideas.
2. To translate schemes of work into action in the classroom.
3. To develop and use new curriculum materials.
4. Knowledge of recent curriculum movements.
5. Membership of professional associations.
6. Visits to other schools.
7. Involvement in the school professional debate.
8. Analysis of practice.
9. Receptivity to new ideas and willingness to explore them.
10. Questioning curricula and methodologies that have been taken for granted.
11. Reading.
12. Private studies.

What it is not:

1. Capacity to rationalise any proposed change in such a way as to require the least amount of alteration to current practice.
2. Viewing proposals for change critically.
3. Resisting change.
4. Playing safe.
5. Unexamined practice over a period of years.
6. Not seeking to develop own skills and knowledge.
7. Passive reaction to enforced change.
8. No knowledge of or interest in specialist journals or publications.
9. No membership in professional organisations.
10. No involvement in school or inter-school debate.

(Mason, 1993, p.58)

Similarly, this research found that the teachers who are broad-minded, have good skills in teaching and succeeded in relating art in the classroom to art projects outside, are 'quality' 'good practice' teachers. These teachers even succeeded in involving students in projects outside school, for example, they organised art exhibitions, art competitions or art demonstrations. These art teachers succeeded in showing that they could do something extra for the school apart from merely doing their job (refer to Chapter 6).

In terms of teaching, Gardner (1982) and Martel (1989) stated that: teachers should understand the ability of their students i.e. whether they are 'left brain' (LB) or 'right brain' (RB) students. The RB students are probably concerned with the end result, an overview, a global picture, general guidelines and alternatives in learning and need different approaches in the learning process. The LB students are probably concerned with details, rules, procedures, specifics, a step by step approach and instructions in teaching and learning. Therefore teachers should have the two capabilities of RB and LB in teaching in order to approach the different capabilities of students in their classroom. In this investigation Mr. Kia Sin, the art teacher at Tun Tuah Secondary School (SMTT) was found to have succeeded in using an integrative learning approach in his teaching especially in teaching theoretical components in Art Education. Based on this research it is recommended that the art teachers should have some of the following:

- Knowledge in other or related fields in art and design (including literature, performing arts and architecture).
- Capacity to see a link between art, engineering and science (especially in creating manufacturing or industrial products).
- Strong background in research.
- Critical ability and analytical skills.
- Credibility as a good administrator.
- Experience in participating or organising art activities in and outside school.
- Experience as practising artist or designer.

- Skills in public relations.
- Credibility to link art in school with consortiums outside to increase the productivity, understanding, quality of art teaching and art infrastructure at schools.

Three Art Education lecturers and four principals claimed that some of the art teachers have skills and knowledge in art and design, however, they did not succeed in communicating well or show their credibility as a teacher.

This study suggested that the art teacher programme at teaching training colleges and higher institutions should offer a course programme which could develop the art teacher to be versatile, proactive, creative and innovative through a formal, informal or hidden curriculum. Art trainees should have skills in public relations and be critical in discussion. They could be trained through public speaking programmes, seminars, research colloquia etc. Art teachers should be exposed to of knowing way how to organise art exhibitions through co-curriculum activities. This knowledge could provide them with experience in organising art activities which they could use at school.

The Art Teachers' Diploma (ITM) trainees of 1992, 1993 and 1994 succeeded in organising art competitions at secondary school level in Selangor State (1992 and 1993) and national level (1994). This is a part of their teaching practice programme at Art Teachers' Diploma (ATD). Those exhibitions were:

- 'Products of Bamboo': Selangor State level in 1992.
- 'Malaysian Concept Car Model 2020': Selangor State level in 1993 (Plate 18).
- 'National Secondary School Uniform for the year 2000': National level in 1994 (Plate 19).

These exhibitions were opened by the Director General of the Ministry of Education in 1992, 1993 and the Minister of Education in 1994.

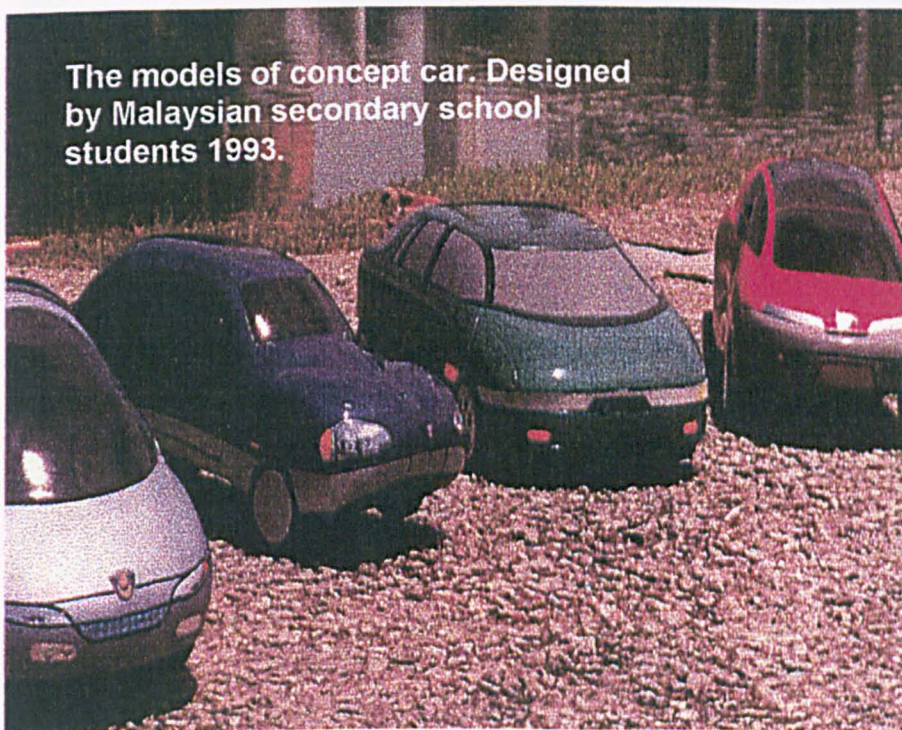
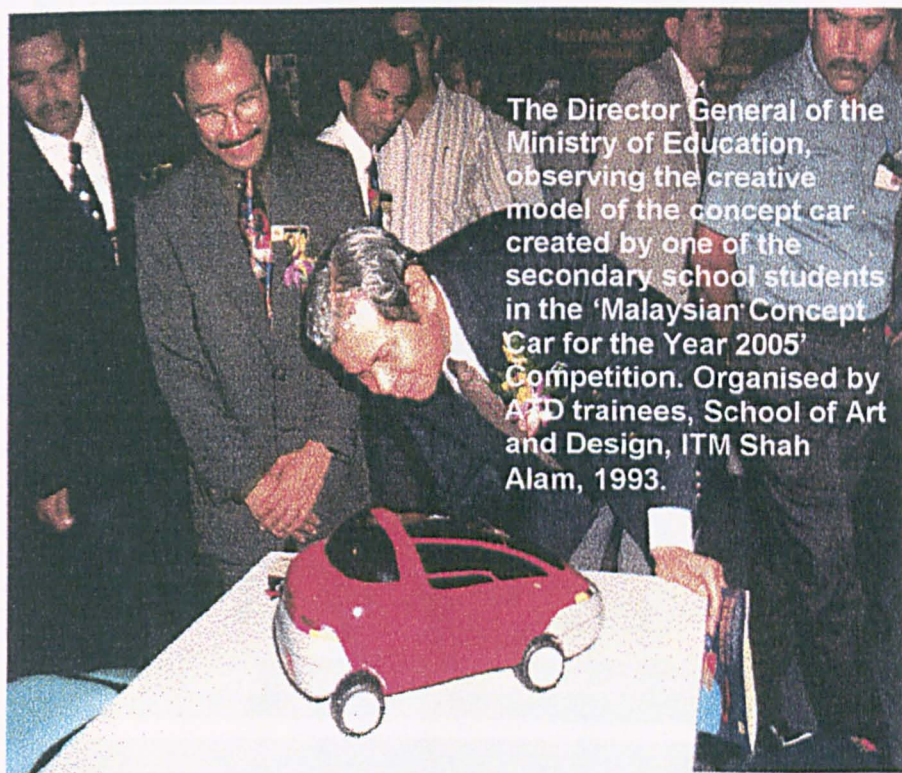


Plate 18: 'Malaysian Concept Car for the Year 2005' Competition. Organised by ATD trainees, School of Art and Design, ITM, 1993



The Finalist of 'Malaysian Secondary School Uniform for the Year 2000' Competition, 1994



Deputy Minister of Education and the winners

Plate 19: 'Malaysian Secondary School Uniform for the Year 2000' Competition. Organised by ATD trainees, School of Art and Design ITM, 1994

These activities have succeeded in giving exposure to the trainees on how to organise an exhibition at state and national level. They communicated with several consortia to find sponsors, organised the participant's entries and setting up of exhibitions. This kind of experience provided extra skills for the art teachers which they could use in school after graduation. This activity indirectly motivated the art teachers to organise an art competition/exhibition and increase student interest to learn art at school. Besides that these activities could open up the public's and policy maker's perception of and reaction to the value and the importance of Art Education in the school curriculum.

The questionnaires were sent to ATD trainees in 1994 after they succeeded in organising 'Malaysian Secondary School Uniform Competition' in 1994. The aims of these questionnaires were to find out what trainees feel about the benefits of this programme in their teaching practice and future profession. Thirty three trainees who organised this competition responded as follows:

Respondent: ATD trainees in 1994. Number = 33

Statement and responses: (S1- S10)

- S1 The project, 'Malaysian Secondary School Uniform Competition' was suitable as one of the art activities in the teaching practice module. [All agreed]
- S2 This project has allowed to art teachers to explore how to organise art competitions at national level. [All agreed]
- S3 This project should be done in a group not individually. [All agreed]
- S4 This programme can help trainees to think about similar projects in the school in future. [All agreed]
- S5 Secondary school students who participated in this competition are not limited to students who are taking art in MCE only. [32 agreed]
- S6 Secondary school student carried out simple research into uniform and used sketches and drawings to make good designs. [30 agreed]
- S7 This project got a good response from schools. [All agreed]

- S8 This project succeeded in stimulating public interest in the importance of art and design to be learnt at school. [All agreed]
- S9 This project is practical and realistic. [All agreed]
- S10 This programme should be continued as a programme in teaching practice. [All agreed]

(Mustafa Ghazali, 1994a)

The majority of the trainees agreed that this programme succeeded in increasing their knowledge and skills to handle art competitions at national level. It also succeeded in opening up people's perception of the importance of Art Education in the school curriculum. The continuity projects like these hopefully increased trainees' skills and public reaction to Art Education at school.

The problem that art teachers are too specialised in one field was helped to be reduced by the multi-disciplinary curriculum which was implemented in the school of Art and Design ITM in 1994. Students in this school followed the new curriculum where students are able to take other subjects from other departments (Mohamad Tamyaz Bajuri, 1994). The aim of this new curriculum is to provide a broad knowledge to the students to enable them to face the real world of art and design outside. This new curriculum provided students with the opportunity to:

- 1) Attend industrial training for 6 months (6 credits)
- 2) Take other subjects from other disciplines. For example, students who specialise in Fine Art should be able to take elective subjects from Graphic Design, Ceramics or Textiles. They are allowed to take 20 credits (30 percent) of elective subjects.

Indirectly, this new curriculum could provide a broad knowledge (studio aspect) for the graduate who joins ATD and Postgraduate Teacher Diploma in Education (PGDE) and it could help them to be more versatile at school. Therefore, PGDE should be concerned with giving efficient teaching methods to their trainees in order to make them confident to face students at school.

This latest situation could contribute to the new structure of ATD in this proposal and contribute to a model of future Art Education in Malaysia.

8.3.2 Revision of Art Teachers' Diploma (ATD) and Postgraduate Diploma in Education (PGDE) course curriculum

In order to increase teaching ability for the Art Education trainees, this research proposed that the present curriculum of Art Teachers' Diploma (ATD) in ITM and PGDE at teacher training colleges needs to be revised with new input. The revision could develop the art teacher's ability to approach the Art Education effectively and increase teaching skills, research ability and broaden knowledge.

This would be a way to contribute to an increase in the professionalism of art teachers in school. The structure of the present curriculum of ATD and PGDE is quite similar; therefore, PGDE could follow the changes of ATD for their future curriculum revision.

► **The present ATD (One year course)**

The present curriculum of ATD (Mustafa Ghazali, 1994, p.1-36) has been divided into three parts as follows: (Refer to Tables 42 and 43).

TABLE 42

COURSE STRUCTURE OF PRESENT ART TEACHERS' DIPLOMA (ATD) (ONE YEAR PROGRAMME): DISCIPLNE STRUCTURE

CONTENT	SEMESTER 1	SEMESTER 2
	Credit hour (per week)	(Credit hour (per week)
PROFESSIONAL STUDIES	18	12
TEACHING PRACTICE	2	6
STUDIO ELECTIVE	2	2
Total	22	20

Professional Studies offer trainees education techniques; psychology, philosophy and sociology of education, teaching basic design, education seminars, report project and teaching Malay. Teaching practice offers the chance for trainees to implement the theories they learnt in the real practice of Art Education in school. Studio Electives broadens trainees' skills in the studio aspect, which helps them to teach various practical aspects of Art Education at school.

TABLE 43

COURSE STRUCTURE OF PRESENT ART TEACHERS' DIPLOMA (ATD) (ONE-YEAR PROGRAMME): SUBJECTS

SEMESTER 1		SEMESTER 2	
CONTENT	Credit hour (per week)	CONTENT	Credit hour (per week)
PROFESSIONAL STUDIES (18 credits)		PROFESSIONAL STUDIES (12 credits)	
ATD 501 Education Techniques I	4 credits	ATD 551 Education Techniques II	4 credits
ATD 502 Sociology of Education	2 credits	ATD 553 Psychology of Education II	2 credits
ATD 503 Psychology of Education I	2 credits	ATD 554 Philosophy of Education II	2 credits
ATD 504 Philosophy of Education I	2 credits	ATD 557 Term Paper (Report Project)II	2 credits
ATD 507 Term Paper (Report Project) I	2 credits	PBM 250 Teaching Malay II	2 credits
ATD 509 Teaching of Basic Design	2 credits		
ATD 510 Education Seminars	2 credits		
PBM 200 Teaching Malay I	2 credits		
TEACHING PRACTICE (2 credits)		TEACHING PRACTICE (6 credits)	
ATD 516 Teaching Practice I	2 credits	ATD 556 Teaching Practice II	6 credits
STUDIO ELECTIVES (2 credits) (Choose 1subject)		STUDIO ELECTIVES (2 credits) (Choose 1subject)	
GPH 205 Calligraphy	2 credits	GPH 205 Calligraphy	2 credits
CER 206 Pottery I	2 credits	CER 206 Pottery I	2 credits
TXA 213 Resist Textiles	2 credits	TXA 213 Resist Textiles	2 credits
FNA 215 Printmaking I	2 credits	FNA 215 Printmaking I	2 credits
PHO 426 Photo Video	2 credits	PHO 426 Photo Video	2 credits
TOTAL OF CREDIT 22 (Semester 1)		TOTAL OF CREDIT 20 (Semester 2)	

Curriculum content could offer trainees basic knowledge in teaching art or other subjects at school. However, it's not enough to broaden knowledge in art and design education including landscaping and interior design which were introduced into Art Education in the Integrated Secondary School Curriculum (ISSC) 1988. The present ATD does not offer skills to trainees in research and

teaching 'Information Technology' (IT). Research and IT became two of the important needs of ISSC in 1988 and the 'smart school programme' by the Ministry of Education in 1997. The proposed revision of ATD and PGDE with new input (Table 44 and 45) of knowledge could increase trainees skills in teaching art, doing research and teaching other subjects in the school curriculum.

► Proposed revision of ATD and PDGE

The new structure of ATD and PGDE could be referred to in Table 44. In this new proposal the curriculum content of ATD has been divided into 3 disciplines as follows:

TABLE 44

PROPOSED REVISION OF ART TEACHERS' DIPLOMA (ATD) (ONE-YEAR PROGRAMME): DISCIPLINE STRUCTURE

CONTENT	SEMESTER 1	SEMESTER 2
	Credit hour (per week)	(Credit hour (per week)
PROFESSIONAL STUDIES	14	10
TEACHING PRACTICE	4	6
GENERAL STUDIES AND RESEARCH	6	4
Total	24	20

Professional Studies and Teaching Practice have remained in this new proposed ATD course with a modification in subject structure. Art Education teaching (ISSC) and Information Technology are new subjects introduced under the heading of Professional Studies. ATD 509 Teaching of Basic Design was replaced by 'Teaching of Art Education' in order that trainees understood Art Education in ISSC and were confident to handle this subject at school later. ATD 507 and 557 (Project Report) were replaced with 'Research Colloquia' where

either at the school of Art and Design, the School of Architecture or at the Department of Malay Studies. This general knowledge could broaden art teacher's skills in other fields or related fields in art and design. Landscaping and Interior Design have already been included in the present Art Education programme, therefore, this subject should be offered to increase the art teacher's ability to teach Art Education at school. Understanding the basics will increase the trainee's knowledge in research.

This proposed revision of ATD/PGDE could increase the credibility of trainee's skills in teaching Art Education in the future.

8.4 Art Education curriculum revision for primary and secondary schools in Malaysia

8.4.1 Point of references for Art Education curriculum revision

As mentioned in the earlier discussion this chapter gives a brief view about the curriculum development of Art Education in Malaysia (primary and secondary) in order to contribute to a model for its future development. This model is based on present Art Education and some of the references as follows:

Bakar Ibrahim (1991, p.7) stated that curriculum 'currere' comes from Latin which means 'to run', 'a course to be completed', 'a course of study' or 'a plan for learning'.

Barrett (1979, p.35) referred to the work of Tyler (1971) who claimed that four fundamental questions which must be answered in developing any curriculum and plan of instruction are:

- (1) What educational purpose should the school seek to attain?
- (2) What educational experience can we provide that is likely to attain these purposes?
- (3) How can this educational experience be effectively organised?
- (4) How can we determine whether these purposes are being attained?

To simplify they will be called (refer to Figure 20):

- 1) Objectives
- 2) Content
- 3) Method
- 4) Evaluation

Bakar Ibrahim (1991, p.14) referred to the work of Tyler (1971) who suggested three parts should be considered in curriculum design as follows:

- Principle of continuity
- Principle of sequence (and)
- Principal of integration.

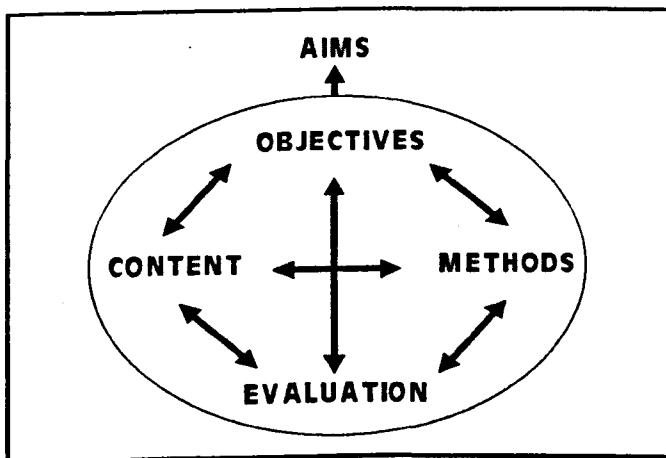


Figure 20: *The Objective Model: Ralph Tyler, 1971*

Based on The 'Tyler Objective Model', Bakar Ibrahim (1991, p.32) asked 3 clear questions regarding curriculum development:

- What should I teach? (the syllabus)
- How should I teach? (the method)
- How should I evaluate my teaching? (the evaluation)

The concept of continuity, sequence and integration are suggested for use in Art Education curriculum design in Malaysia. This Investigation found that Basic Design (BD), Organisation of Design (OD) and Understanding and Appreciation (UA) in the present Art Education was not in integrating in teaching. The art teachers were not clear about what they should teach. How should they teach? And how should they evaluate their teaching and why? The majority (25, 69 percent) of the art teachers claimed that they do not evaluate their teaching either through summative (final) or formative (progress) assessment. In this sense art teachers are not concerned about the aims/objectives that their teaching has achieved. This investigation also found that the structure of the Art Education curriculum content is not sequenced, integrated or showing continuity from one level to another.

This research found that the implementation of Art Education in ISSC was not designed to achieve the aims/objectives but based on the examination strategy. Therefore, teaching and learning Art Education seemed to have no direction and was uninteresting. Out of 36 art teachers, 25 ignored or overlooked the objectives of Art Education in teaching. The aims of Art Education in ISSC to develop citizens who are creative, innovative, sensitive to culture and heritage are lacking in some respects in the process of their implementation. The evaluation of the achievement of the Art Education in ISSC was also not comprehensively implemented.

In order to see the relationship and continuity in curriculum design, this research recommended that the Art Education curriculum for primary school (NPSC) and secondary school (ISSC) should look to fulfil the needs of NEP. The brief model of curriculum design in Art Education in this chapter was developed based on the 'Objective Model' by Tyler (1971).

Based on Tyler, this study proposed four integrated stages in the curriculum design for teaching Art Education in the school curriculum as follows (refer to Figure 21):

1. Clarify the aims and objectives of Art Education.
2. Select suitable content of Art Education.
3. Select suitable methods (teaching) in implementation of Art Education.
4. Evaluate the progress and achievement of Art Education as a whole by formative and summative assessment.

The art teacher should be aware of these four stages which should be integrated in teaching and learning at all times. Teaching will not be effective without reference to the objectives of the curriculum (Barrett, 1979). The content of curriculum design should be based on objectives. The art teachers should have adequate skills in teaching, be creative, interesting and employ variety in their teaching. In order to ensure the aims and the objectives of the teaching could be achieved, the art teachers should evaluate their teaching through formative or summative assessment. One of the factors which contributed to good practice in five case study schools was the art teacher being concerned about integrating the aims of their teaching with the content and teaching (method) in and outside the classroom. They used various methods in teaching in order to make art teaching exciting including taking students outside the classroom.

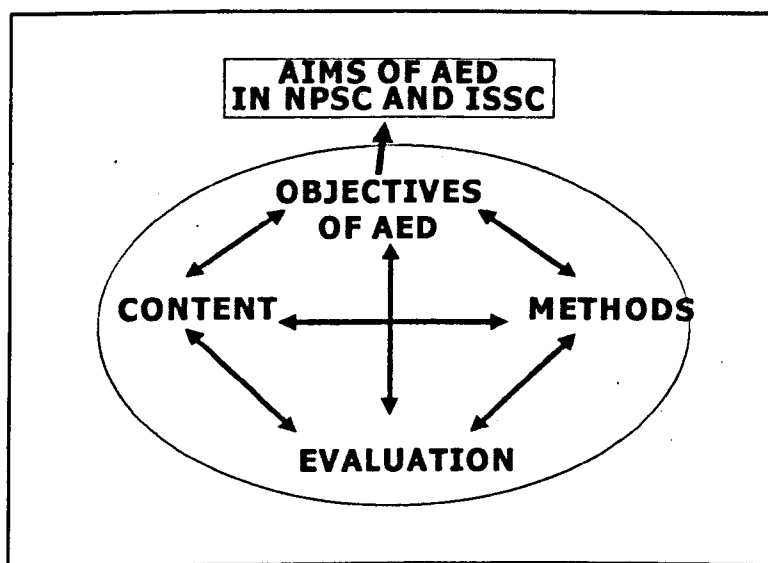


Figure 21: *The Objectives Model of the Art Education Curriculum in Malaysia*

8.4.2 The model of curriculum development in Art Education in Malaysian primary and secondary school education

The whole structure of planning and implementing Art Education in the Malaysian primary and secondary education system could be referred to in Figure 22. Seven stages are proposed in the curriculum development of Art Education in the Malaysian Education system as follows:

1. Aims of NEP
2. Aims of NPSC and ISSC
3. Designing the aims and the objectives of Art Education in NPSC and ISSC
4. Designing the content of Art Education in NPSC
5. Designing the content of Art Education in ISSC
6. Implementation of Art Education in NPSC and ISSC
7. Evaluation of the effectiveness of planning and implementation of Art Education in NPSC and ISSC

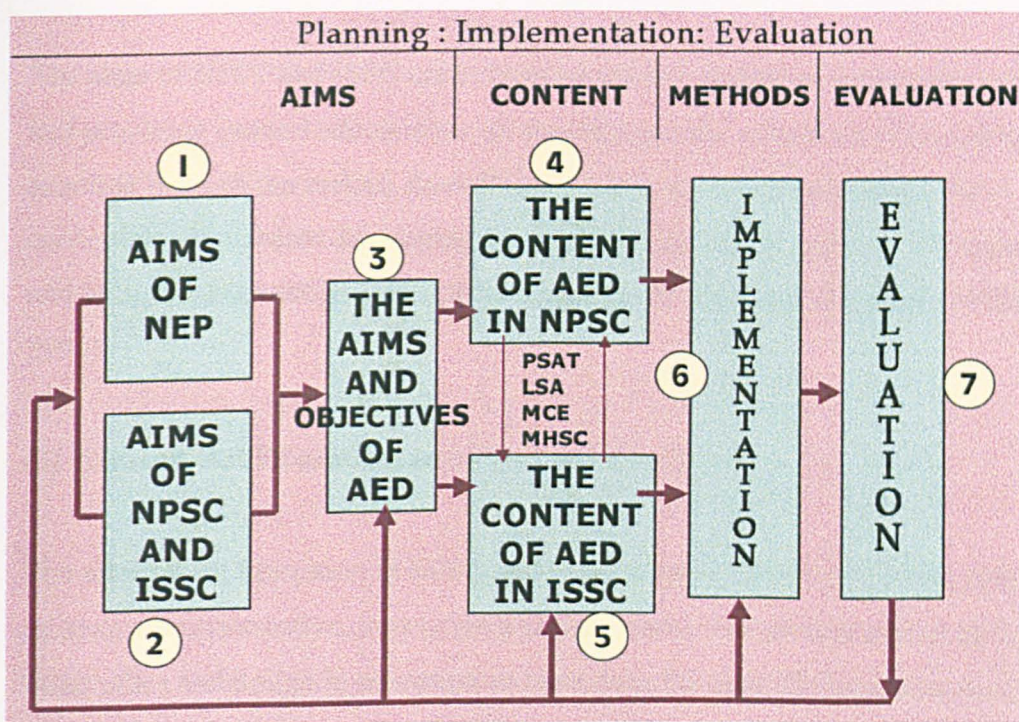


Figure 22: *The Proposed Model of Art Education Curriculum Development in Malaysian Primary and Secondary Education*

EXPLANATION

(1) Aims of NEP

The aims of the National Education Philosophy 1988 clearly mentioned developing the potential of individuals in a holistic and integrated manner. NEP intends to produce Malaysian citizens who are intellectually, spiritually, emotionally and physically balanced and harmonious. (MEM, 1993)

(2) Aims of the New Primary School Curriculum (NPSC) and the Integrated Secondary School Curriculum (ISSC)

The aims of NPSC and ISSC are to increase student ability in reading and writing and providing general education to all students and the utilisation of knowledge acquired through the various disciplines. Besides skills and knowledge the curriculum emphasised developing the aesthetic and moral values of the students and using the knowledge gained from education for life-long education. (MEM, 1993)

(3) Aims of Art Education in NPSC and ISSC

The aims of Art Education in NPSC and ISSC propose developing Malaysian citizens who are creative, innovative and imaginative and understanding of the value of art and design in education and use them for their life long education and career prospects in art and design. Students not only have skills in investigating, making and production but also understand, are critical and have a sense of appreciation of their culture and heritage. In this sense the Art Education curriculum should be balanced between making and the theoretical aspect (based on the present concept of Art Education and the findings of this investigation).

(4) and (5) Designing the content of Art Education in NPSC and ISSC

Based on the aims of Art Education in NPSC and ISSC (3), the content of Art Education in NPSC and ISSC should be structured and balanced between a practical side and a theoretical side (Making, Understanding and Appreciating). Malaysian art, craft and design form a major part of the content in Art Education. The title 'Art/Arts Education' has been proposed to change to 'Art and Design Education'. The integration and blending of art theory and practice could form critical, creative and sensitive future citizens in art and design.

The curriculum content of Art Education at NPSC is only basic knowledge. Art Education at ISSC level is more detailed and comprehensive in terms of curriculum content. The content of Art Education in NPSC and ISSC should be continuity and sequence. Besides focusing on learning art and developing creativity and sensitivity consideration of how it would fulfil the Primary School Achievement Test (PSAT), Lower Secondary Assessment (LSA), Malaysian Certificate of Education (MCE) and Malaysian Higher School Certificate (MHSC) should also be taken into account in curriculum design.

(6) The implementation of Art Education in the New Primary School Curriculum (NPSC) and the Integrated Secondary School Curriculum (ISSC)

The comprehensive planning of the aims, objectives and the content of Art Education in stages (3), (4) and (5) will not have any meaning without good implementation at school. Enthusiastic and skilful art teachers, supportive principals and good infrastructure as exists in the five 'good practice' schools need to exist in all schools in order to get realistic meaning of the implementation of Art Education in the school curriculum.

Skills in teaching; teachers and students who are active in art activities in and outside school; the linkage of art at school and consortiums outside; art teachers who get continuous training in teaching (through short courses, in-service training and art workshops) is important to develop the environment of good practice in Art Education in the school curriculum (refer to Figure 23). The opportunity to go abroad could increase teacher understanding about art in other cultures and how people succeeded in retaining their art, crafts and heritage .

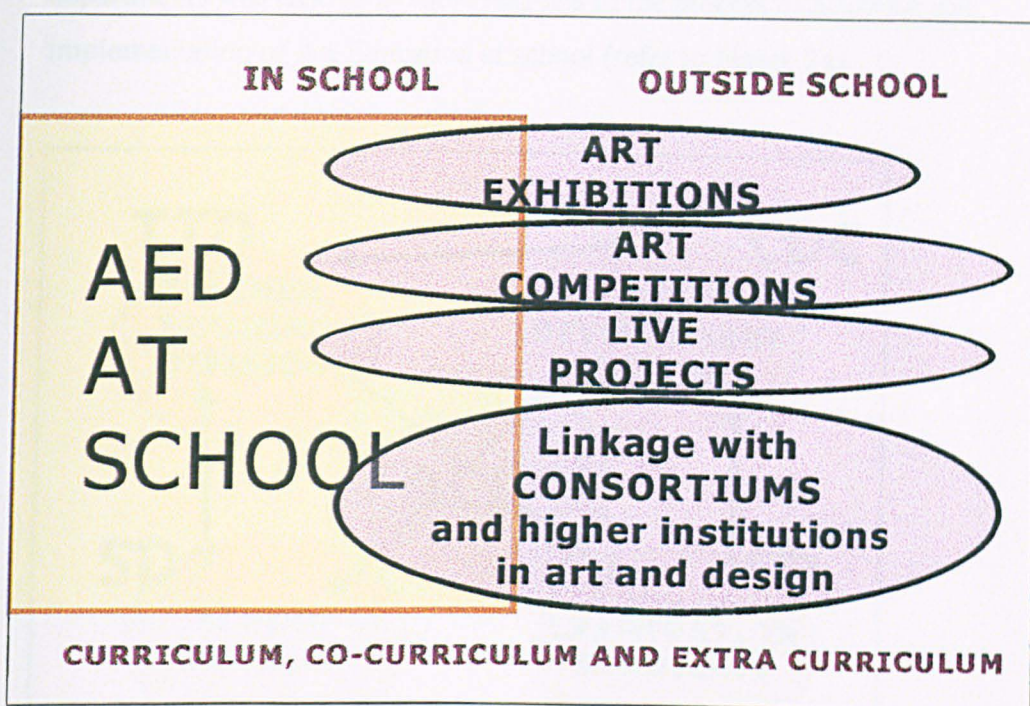


Figure 23: Curriculum and co-curriculum activities in and outside school

Art teachers should have skills in three four aspects in their teaching as follows:

- ☑ Designing the objectives in teaching Art Education
- ☑ Select suitable content of Art Education for teaching
- ☑ Select appropriate methods, interest and creativity in teaching
- ☑ Evaluate their performance in teaching through self
assessment, colleagues or student assessment

The integration of departments at the Ministry of Education Malaysia (MEM) in the process of implementating Art Education in the school curriculum

The integration and linkage of four major departments at the Ministry of Education (MEM) such as ‘School Division’ (SD), ‘Teacher Training Division’ (TTD), ‘Curriculum Development Centre’ (CDC) and ‘Examination Syndicate (ES) is very important in the planning and implementation of Art Education in school. This investigation found that the interaction and integration of these four

departments was lacking in some respects in the process of planning and implementation of Art Education at school (refer to Figure 24).

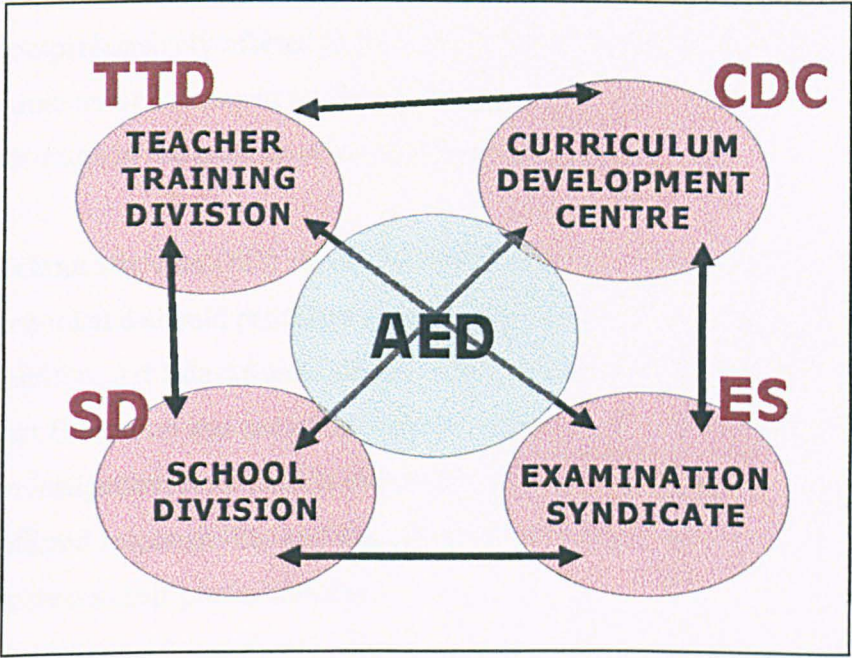


Figure 24: *The need for integration between departments at the Ministry of Education Malaysia*

Curriculum Development Centre (CDC) should be sensitive to the environment of the school, the needs of the national education philosophy (NEP), NPSC and ISSC in the process of Art Education curriculum design. Bakar Ibrahim (1991, p. 12) referred to the work of Tyler (1971) who stated that three main things should be considered in the designing of the curriculum as follows: (1) research into student concerns, (2) research into the needs of society, and (3) to get views from experts. In this sense CDC should be sensitive to these needs and should invite professionals to help them to design the curriculum. Three members of the curriculum planning team 1988-1990 (Art Education lecturers), claimed that the process of planning and designing the Art Education curriculum in ISSC was hurried and there were too many members who were not experts or adequately knowledgeable of curriculum. That's why this research found that there were gaps in the teacher's handbooks and curriculum planning.

Teacher Training Department (TTD) should be sensitive to the needs of the Art Education curriculum designed by CDC. The course programme should offer knowledge and understanding to the trainees on how to teach Art Education in school. The new techniques in teaching and technology should be comprehensively offered to the trainees. Appropriate planning to increase the numbers of trainees in teaching programmes is important to overcome the shortage in the number of art teachers in schools.

School Division (SD) should be sensitive to the importance of Art Education in school and should provide a cheerful and artistic environment for teaching and learning Art Education at school. Art teachers should be responsible for teaching Art Education and not other subjects as practised by some schools in this investigation. Recognition should be given to the art teachers and they should be offered responsibility and the chance to lead some activities at school in order to increase their professionalism.

Examination Syndicate (ES) at Ministry of Education should be sensitive to what has happened in Art Education in school. The evaluation should fulfil the aims of Art Education in ISSC and NEP. The current practice showed that this understanding has not really occurred.

(7) Evaluation of the effectiveness of planning and implementation Art Education in the school curriculum

Evaluation in this model could be done through formative or summative assessment. Evaluation should also be implemented in teaching lessons in order to find out how effective Art Education is in teaching. Barrett (1979, p.39) claimed that 'Evaluation is the measurement of the competence or capacity of students to achieve objectives or inferred outcomes. Evaluation implies some degree of judgement'. Bakar Ibrahim (1991, p.9) stated that the curriculum which has been implemented needs to be evaluated in order to know how far the aims and the objectives of the curriculum have been achieved. The summative

assessment could help to see the achievement of the programme after the programme has been completed (after one hour, one week, one semester of one year or more). The formative assessment could be done progressively during the implementation. This formative assessment could help to overcome the immediate problems in planning and implementation of the curriculum.

A national curriculum planner and three Art Education lecturers (members of curriculum planning team) in 1995 claimed that the evaluation system to measure the achievement of the objectives of Art Education in ISSC did not really happen and was taken for granted. Therefore, the curriculum revision was not based on the real achievement of Art Education in real practice.

This proposed model of curriculum design and curriculum development of Art Education in NPSC and ISSC should help to contribute to the future development of Art Education in Malaysia. The planning and implementation of Art Education based on the 'Objective Model' is important in teaching and learning. Otherwise teaching and learning Art Education is in practice without appropriate direction. The current practice where learning art is an examination strategy and where students have no choice in elective subjects contradicts the aims and Art Education objectives in ISSC. Learning art should be exciting as is the five schools of good practice which aim to develop citizens who are creative, sensitive and innovative.

Barrett stated:

Objectives and evaluation have to be opened out and redefined to accommodate the arts. Content and method become confused and merge into one another. I accept that for some art teachers the Objective Model may be the most suitable structure for their art syllabus. If the majority of departments are rationalising their activities in this way it could be advantageous to use the same form.

(Barrett, 1979, p.40)

8.5 The proposed model for the Art Education curriculum

This study also briefly proposed a concept for an Art Education curriculum in Malaysian education. This proposed model could contribute for future development of Art Education in Malaysia.

8.5.1 References for curriculum design

This study looked briefly at curriculum models as follows as a basic reference and how they could be assimilated within the Malaysian context:

► Art education in the United Kingdom

The National Art Curriculum for elementary and secondary schools in the United Kingdom 1988 (DES, p.1-9) was divided into two parts for curriculum structure as follows:

1. Investigating and Making (practical)
2. Knowledge and Understanding (theory)

The general requirement for programmes of study is shown as follows:

- 1) In all key stages pupils should be given opportunities to:
 - undertake a balanced programme of art, craft and design;
 - work individually, in groups, and as a whole class;
 - make appropriate use of information technology;
 - work in two and three dimensions and on a variety of scales;
 - evaluate their own and others' work.

- 1) Pupils should understand and appreciate art in a variety of genres and styles from a variety of cultures, Western and non-western.
- 2) 'Art' should be interpreted to mean 'art, craft and design' throughout and 'artist' should be interpreted to mean 'artist, craftworkers and designers'.

The attainment target of this curriculum is:

- The development of visual perception and the skills associated with investigating and making in art, craft and design
- The development of visual literacy and knowledge and understanding of art, craft and design including the history of art, our diverse artistic heritage and a variety of other artistic traditions, together with the ability to make practical connections between this and pupils' own work.

(DES, 1992, p.3)

► Discipline-Based Art Education (DBAE)

The background of DBAE

DiBlasio (1987, p.221) stated that the notion that the art education curriculum should return to its sources in the disciplines of art had been discussed in more than two decades in the United States. The configuration that is presently known as discipline-based art education had been acknowledged in the previous work of Broudy 1972, the SWRI Elementary Art Program 1982, and the Aesthetic Eye Project 1976. However, the formalisation of DBAE theory began in earnest with the inauguration in 1983 of the Getty Institute for Education in the Visual Arts in Los Angeles.

The Institute venture, a five-year pilot program designed to diffuse itself throughout Los Angeles area schools, represented an ambitious practical

undertaking of a scope unprecedented in art education. Getty Institute's directors and faculty, while designing the course for DBAE, took responsibility for staff development through demonstration of the discipline-based approach.

In the five years of its development and evaluation in the Getty Institute DBAE theory succeeded in attaining the specificity and practical refinement thus enabling it to be an effective directive mechanism, providing the essential background to rational educational practice (p.225).

As a consequence of the unremitting demand for practicality and efficiency as the Getty Institute program expanded each year to include new school districts, the theoretical model of DBAE that will be the legacy of the Institute has achieved a remarkable compactness and cohesiveness.

(DiBlasio, p.221)

The Ruling Metaphor of DBAE

DBAE curriculum theory begins by assembling an abstract framework, consisting of ruling values, concepts and guiding principles, establishing 'rules' for relating abstract notions to concrete matters of education. Thus the theory is established as a model which demonstrates precisely how the abstract framework is best put to work.

The central metaphor of DBAE theory may be characterised as a metaphor of restoration or reconstruction, specifically of reconstituting the dynamics of the world of art. According to the metaphor DBAE accomplishes not just an integration of the four disciplines, but a reintegration, a functional reintegration which reconstitutes the dynamics of enterprise of art.

(DiBlasio, 1987, p.224)

One of the tenets of the DBAE formulation is that concepts and skills from the four disciplines (Aesthetics, Criticism, History and Production) are to be

interrelated to reinforce one another in an integrated understanding of art (Greer, 1984, p.216).

DiBlasio (1987) stated that DBAE is not a mere assemblage of disciplines; it is a reconstruction of them. The four disciplines (Aesthetics, Criticism, History and Production) are brought together in sequential structures mandated by DBAE. Student experiences in art production and in critical, historical or aesthetic inquiry are enhanced by the integration of art learning: studio efforts thus acquire additional significance as documents of student progress in comprehending historical, critical and aesthetic principles.

There are two cardinal premises of DBAE:

- Art shall be studied for its intrinsic value. Educators who are committed to the existential premise that one must understand oneself before trying to understand the world would find it difficult to disengage students from self expression and emotional catharsis in order to engage them in objective analysis of art.
- Art instruction shall be systematically and sequentially structured; there is no practical alternative to adherence to a sequence of instruction if one wishes to maintain the continuity of art learning that is envisioned in DBAE.

(DiBlasio, 1987, p.226)

The discipline concepts for DBAE

Greer (1987, p.227) stated that the content and practice in DBAE may vary between districts; however, each should include the following essential characteristics: a rationale that places art in general education, content from four visual arts disciplines (aesthetics, criticism, art history, production), a written curriculum that is sequential and cumulative.

CONTENT		CONCEPTS	
AESTHETICS Experience Works of Art Intent Value	CRITICISM Subject Matter Content Meaning Justification	HISTORY Attribution Iconography Provenance Function	PRODUCTION Originality Techniques Craftsmanship Process
INQUIRY		CONCEPTS	
AESTHETICS Description of qualities Analysis of responses Elaboration Appreciation	CRITICISM Description of content Analysis of form Interpretation Evaluation	HISTORY Restoration of objects Analysis of style Attribution Authentication	PRODUCTION Inspiration (Invention) Analysis of problem/sketch Creation of work Exhibition

Figure 25: *Discipline concept for DBAE (Greer, 1987)*

Aesthetics

Aesthetics is the discipline which leads to reflection on experience and understanding of art. There are four major sections in aesthetics: experience, works of art, intent and value. These four major aspects of aesthetics are a foundation for instruction.

- Experience (the apprehension of a work of art)
- Work of art (the nature of the objects which are called art)
- Intent (the deliberate work by an artist)
- Value (the good and bad in art)

Greer (p.230) stated inquiry concepts as a part of the aesthetic content can be combined as follows:

- Description of qualities (the properties of a work)
- Analysis of responses (cherishing a work)
- Elaboration (extending responses) and
- Appreciation (valuing a work)

Criticism

Greer stated that criticism is the focus of the work of critics to explicate the meaning of particular works of art and to place them on a scale from the trivial to the important or great. There are four major sections in the criticism component:

- Subject matter (objects and events portrayed)
- Content of a work (qualities of the subject matter)
- Meaning (significance of the content) and
- Justification (reason for judgements)

Students are enable to make a description, analysis, interpretation and evaluation of artworks.

History

Art history teaches the investigation of works of art and how these works are related to the cultural and historical context from which they arise. The historian seeks to understand a work in content terms identified in iconography (what symbols are present and what do they mean?); provenance (what is the history of the work itself?); and function (the purpose for which the work was made) (p.231).

Production

Art production has a unique place in DBAE where students develop their expressive abilities. Production is concerned with: the originality (the way in which the work is unique); technique (skills in a particular medium); craftsmanship (artistic use of skills) and process.

Why choose DBAE and the UK National Curriculum in Art (UKNCA) in the context of Malaysian Art Education?

The purpose of these two aspects of curriculum concept i.e. DBAE and the National Curriculum in Art (UKNCA) is to increase the potential of students so that they not only have the ability to make art but also to understand, appreciate, think and develop critical skills.

Rush (1987, p.206-207) stated:

Discipline-based art education teaches children to understand a language of visual imagery that is common to many styles of adult art made in a variety of media. Learning to read artistic images, like learning to read stories, expands even young children's expressive options when they explore art materials, which is analogous to learning to write.

Rush also stated that traditional studio art instruction in elementary schools is limited in emphasising technical mastery of pencil, paint, clay, paper mache, linoleum block, fibres, and other materials when children make artworks.

Similarly, the old Art Education curriculum (1967) in Malaysian primary and secondary schools was too limited to studio practice where students did not have the ability to understand or talk about art, culture and heritage (Mustafa Ghazali, 1990, p.7).

This investigation of the environment for good practice in Art Education in Malaysia found that although the majority of art teachers and art students felt bored with the existence of a theoretical element in Art Education in ISSC, 1988,

students at five case study schools were found to be able to communicate well in interviews and present their ideas in discussion. A few of them even succeeded in giving a critical appraisal of art. This showed that the theoretical element succeeded in developing students to be more critical in discussion if the student had been exposed to the theoretical aspect by art teachers as they had been at these schools.

DBAE highlights the concept of integration between making and understanding in art and design education. The integration of the four disciplines: understanding aesthetic value, ability in art criticism, the understanding of art history and culture and the production of artworks could contribute to increase creative, imaginative and intellectual art students and art educators.

The failure of the majority of art students and even some art teachers in communicating their understanding of the value of art in education in interviews (in this investigation) showed that a strategy needs to be developed to increase students' understanding of art. To drop art theory because it is boring or problematic is not an answer to this issue. The aim of Art Education should not only to be enable students to produce art work but to help them to describe, analyse, interpret and elaborate upon their own art work and other works of art. The content of the Art Education curriculum should be revised to make it more structured and comprehensive.

This study suggested that the theoretical element (Understanding and Appreciation) in Art Education should be maintained with simplification of the content structure. The DBAE concept and the UK model for the art education curriculum could be one of the references for curriculum revision of Art Education in Malaysian primary and secondary schools.

Although at first art teachers in Malaysia might find it difficult, with practice and art teacher training programmes that incorporated theory with practical activities,

it seems possible that a more balanced Art Education curriculum than presently exists could be achieved.

Generally UKNCA and DBAE was structured into two parts for curriculum content:

- Making (techniques, process and craftsmanship)
- Theory aspect (understanding, appreciation and criticism)

8.5.2 Proposed model for Art Education curriculum at secondary school level: (From 'Arts Education' to 'Art and Design Education')

This research proposes a modified art curriculum model for Art Education in Malaysian secondary schools as follows:

- The title of the syllabus could be changed to 'Art and Design Education'. This title will clearly show the context of this subject as being an art and design subject and not music or performing arts. The present title of the art curriculum 'Pendidikan Seni', could be interpreted as 'Arts Education' as raised by the majority of respondents in this investigation. The title 'Art and Design Education' would make the subject distinct from other arts subjects, such as music and the performing arts.
- To avoid confusion, Basic Design (BD) was put under Organisation of Design (OD). In this sense students learn about colour, line, form, balance and use them directly in drawing and painting.

The proposed model for the Art and Design Education curriculum has been divided into two parts: content and structure as follows (refer to Figure 26):

- | | |
|----------------------------------------|-----------------------|
| 1) Investigating and Making (IA) | - practical aspects |
| 2) Understanding and Appreciation (UA) | - theoretical aspects |

This new proposal could make the components of curriculum content clearer in Art and Design Education in Malaysian secondary schools.

Art, craft and design has been put under ‘Investigating and Making’ (IM) where originality, techniques, craftsmanship and process are the focus in IM. The objective of IM is to enable students to analyse, invent, create and elaborate their works of art.

Art history, aesthetics and art criticism is structured under ‘Understanding and Appreciation (UA)’. These theoretical studies will concentrate on Malaysian art and crafts, Islamic art and art in other cultures. The objectives of UA are to enable students to describe, analyse, elaborate and interpret the value of art in education, culture, heritage and environment.

ART AND DESIGN EDUCATION (ADE)	
THEORY	PRACTICAL
UNDERSTANDING AND APPRECIATION (UA)	INVESTIGATING AND MAKING (IM)
<p>Art History (H), Aesthetics (A) and Art Criticism (C)</p> <p><u>Content</u> Malaysian art and crafts, Islamic art and art in other cultures</p> <p>Aims: Students can describe, analyse, elaborate and interpret the value of art in education and society</p>	<p><u>Content</u> ART, CRAFT, and DESIGN (including landscaping and interior design) (Focus on originality, techniques, craftsmanship and process)</p> <p>Aims: Students can analyse, create and elaborate their art work</p>

Figure 26: *Proposed New Art Education Curriculum for Malaysian Secondary School*

This new proposal need not necessarily change much in terms of school infrastructure, except computerisation. The new ideas such as basic computer graphics and multi-media can be put under IM. The aims of the Ministry of Education to introduce a computer system to the schools under the Multimedia Super Corridor 'MSC' 1997 (MEM, 1997) programme could be used to introduce computer graphics in secondary schools.

This revision of Art and Design Education is an alternative for the Curriculum Development Centre, the Ministry of Education to consider if they have the intention to improve the present curriculum for development of art education in the future.

8.5.3 Art and Design Education (ADE) in New Primary Secondary Curriculum (NPSC) and its continuity in Integrated Secondary School Curriculum (ISSC)

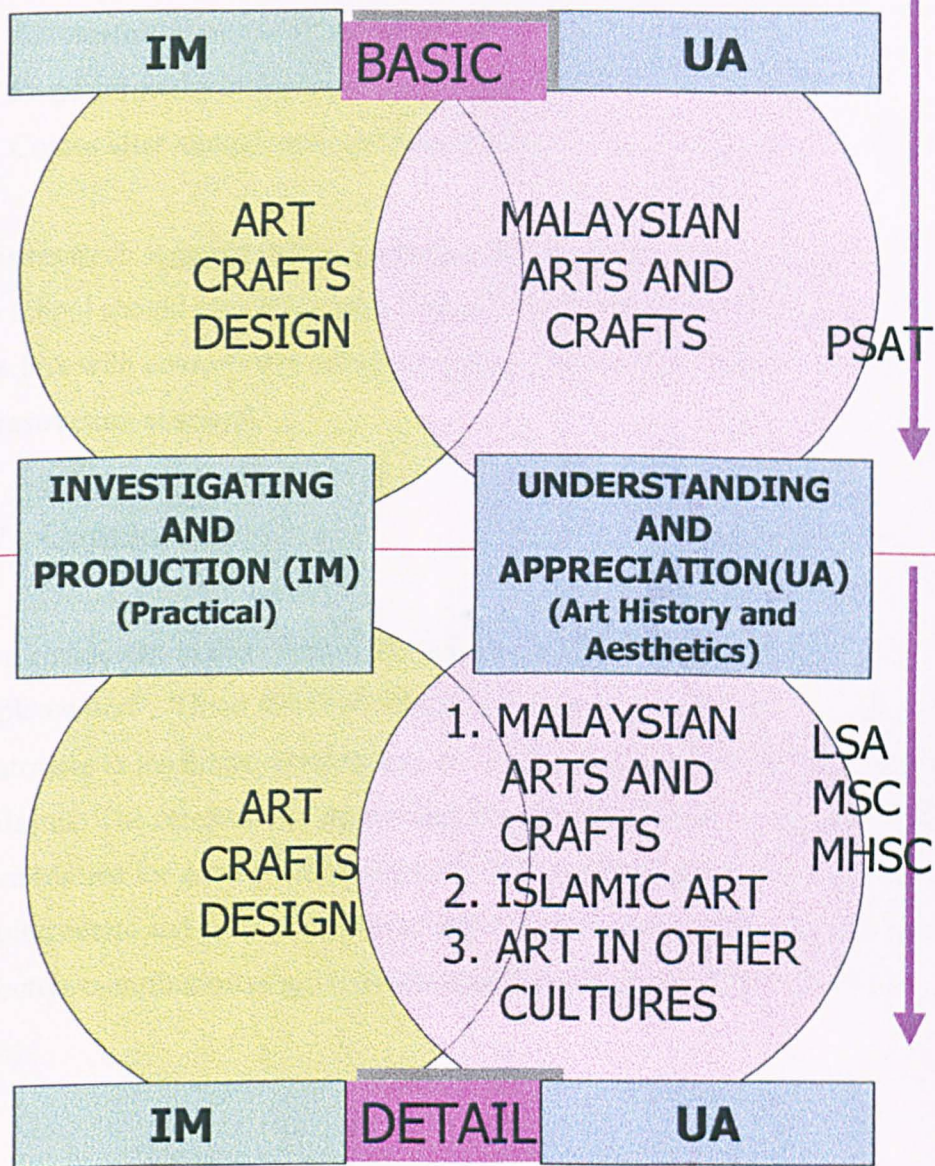
'Art and Design Education' in NPSC and ISSC has been divided into two parts, IM and UA. 'Art and Design Education' in NPSC introduces basic knowledge in practical work in art, design and crafts. Basic history in Malaysian arts and crafts was also introduced. 'Art and Design Education' at ISSC level is more detailed in terms of content of IM and UA. This overview about the whole form of the 'Art and Design Education' curriculum in the Malaysian Education system could help the curriculum planners to explore in detail about the curriculum content of Art Education in future research (refer to Figure 27).

Art and Design Education

AIMS: Making, Understanding and Appreciation

PRIMARY SCHOOL LEVEL

NPSC
|
ISSC



SECONDARY SCHOOL LEVEL

Figure 27: Art and Design Education in the New Primary School Curriculum (NPSC) and Integrated Secondary School Curriculum (ISSC)

8.6 Art Education infrastructure

This research has found that all the schools that succeeded in implementing good practice had sufficient infrastructure and art materials at school. This adequate infrastructure exists as the result of several conditions:

- Automatically provided by the school
- Prepared on the initiative of the art teachers
- Comes after mutual understanding exists between principal and art teacher

This research suggests that to implement Art and Design Education effectively the school should provide at least a basic infrastructure of learning art at school. The link with consortiums outside is a good alternative to prepare a good infrastructure at school.

8.7 Conclusion

As a conclusion to this chapter, the effective combination of 'Good Implementers', 'Good Art Curriculum' and 'Good Infrastructure' could contribute to the future development of Art Education at secondary schools in Malaysia. The research has shown that this combination is critical in creating the environment for good practice especially the proactive relationship between implementers and curriculum. Good infrastructure tends to be a result of the effective contribution of good implementation and imaginative curriculum.



APPENDIX I

INTRODUCING THE INVESTIGATION

**DE MONTFORT
UNIVERSITY
LEICESTER**

To whom it may concern

School of Arts & Humanities
Centre for Postgraduate
Teacher Education

1st June 1995

Mr Mohd. Mustafa Mohd. Ghazali

Mr Mohd. Mustafa Mohd. Ghazali is currently registered as a MPhil/PhD research student in this university. He is sponsored by the Institut Teknologi MARA (ITM) Malaysia.

His research project is concerned with Student Choice of Art Education in the Malaysian Certificate of Education and it is expected that the outcomes of the investigation will contribute to the improvement of the status and future of art education in Malaysia.

The research will involve Mr Ghazali in interviewing secondary school students, observing students in order to identify their attitudes to art and interviewing teachers, principals, lecturers, curriculum planners and policy makers.

I would be most grateful for your cooperation and for any help and support which your organisation may be able to give to Mr Ghazali during his research.

Many thanks

Yours faithfully

Brian Allison
Emeritus Professor of Education

DE MONTFORT UNIVERSITY

M. Mustafa M. Ghazali, Centre for Postgraduate Teacher Education, School of Humanities Sport and Education,
De Montfort University, The Gateway, Leicester LE1 9BH, U. K. Tel: 0116-2555142 Fax: 0116-2577199

M. Ghazali (1995). *Student Choice of Art Education in Malaysian Secondary Schools*.
Ph.D. Research Abstract. Leicester: De Montfort University

Student Choice of Art Education in Malaysian Secondary Schools

This research is an investigation of the factors which influence student choice in art education at secondary school; the value of art in education; career prospects in art and design; the status and curriculum development of art education at secondary school level; and the factors which enable good practice to exist in art education in the school curriculum. This study will show how far the implementation of art education at secondary level has succeeded in broadening students' and professionals' perception of the importance of art in education. A literature study in the United Kingdom, and other countries, surveys, interviews and case studies at secondary schools and other educational institutions in Malaysia will form a part of this investigation. The outcomes of the investigation will contribute to the improvement of the status and the future planning of art and design education in Malaysia.

MOHD. MUSTAFA MOHD. GHAZALI
Senior Lecturer, School of Art & Design, ITM

Educational Qualification

Teaching Cert. (Art Education) MPIK, K. Lumpur 1976
BA (Hons) (Fine Art) University Sains Malaysia 1980
MA (Painting: Materials & Tech.) Tama Tokyo Art University 1987

Teaching Experience

Secondary School Teacher of Art Education 1977-1987
Lecturer in Art Education 1987-1989
Specialist Teacher Training Institute (MPIK), K.L.
Lecturer in Painting 1989-1991
Fine Art Department, School of Art & Design ITM
Course Leader, Art Education 1991-1994
Art Ed. Department, School of Art & Design ITM

Memberships of External Bodies

Member of Panel for Art Education Curriculum Revision for Secondary
Curriculum Development Centre, Ministry of Education 1988-1992
Member of Panel for Art Education Curriculum Revision for Primary
Curriculum Development Centre, Ministry of Education 1993
Member of Panel for Invention (Reka Cipta) Curriculum
Curriculum Development Centre, Ministry of Education 1994
Member of Panel for Art Education Terminology
Dewan Bahasa dan Pustaka 1990-1993

Mustafa Ghazali (1995/96). The Value and the Status of Art Education in the School Curriculum: Good Practice in Art Education (Part I): Ph.D... Research. Leicester: De Montfort University, School of Education.

THE ENVIRONMENT FOR GOOD PRACTICE IN ART EDUCATION IN MALAYSIA. PART 1 (1995/96)

To identify the factors which influence student choice in art education for SPM (MCE)
To identify students' and professionals' understanding of the value of art in
education and society

PLEASE TICK ☐ YOUR STATUS

- I ☐ **Student taking Art Education in MCE**
Please answer the questions in all SECTIONS A, B, C, D & E
- II ☐ **Student not taking Art Education in MCE**
Please answer the questions in all SECTIONS A, C, D & E
- III ☐ **Teachers, Principals, Lecturers & Curriculum Planners**
Please specify your status: _____
Please answer the questions in all SECTIONS C, D & E
- IV ☐ **Others:** Please specify your status: _____
Please answer the questions in all SECTIONS D & E

Official
use
RESP
NUM
☐
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RTC

Section A: Student background and views on Art Education in general

Section B: The factors which influence student choice in Art Education for MCE

Section C: The status of Art Education in the school curriculum

Section D: The role of art in general

Section E: The value of art in education

Questions 1 to 13
Please ☐ your choice

SECTION A: STUDENT BACKGROUND AND VIEWS ON ART EDUCATION IN GENERAL

1. Status: 1 ☐ Student taking Art Education for MCE
2 ☐ Student not taking Art Education for MCE
2. Race: 1 ☐ Malays 2 ☐ Chinese ☐ Indian
3. Gender: 1 ☐ Male 2 ☐ Female
4. Religion: 1 ☐ Muslim 2 ☐ Buddhist
3 ☐ Christian 4 ☐ Hindu
5. School Location: 1 ☐ Rural 2 ☐ Town
6. Who helps you to decide what subjects you want to take for MCE?
1 ☐ My friends 5 ☐ My principal
2 ☐ My parents 6 ☐ My brothers & sisters
3 ☐ My teachers 7 ☐ Nobody help me

7. What is the attitude of your parents towards art?
 1 ☐ They like art very much 3 ☐ They like only certain types of art
 2 ☐ They do not care about art 4 ☐ I do not know
8. Do you like art as a subject? 1 ☐ YES 2 ☐ NO
9. Are you taking Art Education in MCE 1 ☐ YES 2 ☐ NO

If YES, please continue to answer question 10 to 14
 If NO, please continue to answer question 14

10. Where do you learn art at school?
 1 ☐ Special classroom/art room
 2 ☐ Ordinary classroom
 3 ☐ Canteen
 4 ☐ Other, please specify:
11. How do you get art materials?
 1 ☐ Free from my art teacher
 2 ☐ I buy my own
 3 ☐ Other, please specify:
12. Do you feel that your art classroom is very well equipped?
 1 ☐ Strongly Agree
 2 ☐ Agree
 3 ☐ Neutral
 4 ☐ Disagree
 5 ☐ Strongly Disagree
13. How do you feel about the quality of art teaching?
 1 ☐ Very good
 2 ☐ Good
 3 ☐ Quite good
 4 ☐ Not so good
 5 ☐ I have no idea
14. What factors influence your choice to take/ not take Art Education for MCE?
 (Please write your answer)

How far do you agree or disagree with these statements below. Please circle your answer.

sample: 1 2 **3** 4 5

1 = Strongly Agree
2 = Agree
3 = Neutral
4 = Disagree
5 = Strongly Disagree

SECTION B: THE FACTORS WHICH INFLUENCE STUDENT CHOICE IN ART EDUCATION FOR MCE

- | | | | | | | |
|------------------------------------------------------------------------------------------------------------------------------|----|---|---|---|---|---|
| 15. My parents encouraged me to take Art Education for MCE | 15 | 1 | 2 | 3 | 4 | 5 |
| 16. My teacher encouraged me to take Art Education because of my potential to attain a good grade for MCE | 16 | 1 | 2 | 3 | 4 | 5 |
| 17. I like art and it was my own decision to take Art Education for MCE. | 17 | 1 | 2 | 3 | 4 | 5 |
| 18. The media has influenced me to take Art Education for MCE | 18 | 1 | 2 | 3 | 4 | 5 |
| 19. My art teacher is very hard working and explores the potential of art in education and future careers. | 19 | 1 | 2 | 3 | 4 | 5 |
| 20. The teaching style and enthusiasm shown by my art teacher has influenced me to take art Art Education for MCE. | 20 | 1 | 2 | 3 | 4 | 5 |
| 21. I take Art Education for MCE as a strategy to pass MCE. | 21 | 1 | 2 | 3 | 4 | 5 |
| 22. My teacher/school asked me to take Art Education for MCE. | 22 | 1 | 2 | 3 | 4 | 5 |
| 23. I am planning to study an art and design course in a higher institution, therefore I need to take Art Education for MCE. | 23 | 1 | 2 | 3 | 4 | 5 |
| 24. I would like to be a painter/designer. | 24 | 1 | 2 | 3 | 4 | 5 |

SECTION C: THE STATUS OF ART EDUCATION IN THE SCHOOL CURRICULUM

- | | | | | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------|----|---|---|---|---|---|
| 25. Art Education is an easy subject. | 25 | 1 | 2 | 3 | 4 | 5 |
| 26. Art Education is suitable for all students. | 26 | 1 | 2 | 3 | 4 | 5 |
| 27. Art Education is more suitable for less academically inclined students. | 27 | 1 | 2 | 3 | 4 | 5 |
| 28. Most students enjoy art in the classroom. | 28 | 1 | 2 | 3 | 4 | 5 |
| 29. All students should take Art Education at secondary school. | 29 | 1 | 2 | 3 | 4 | 5 |
| 30. Art Education is given high priority in LSA | 30 | 1 | 2 | 3 | 4 | 5 |
| 31. Art Education is given high priority in MCE. | 31 | 1 | 2 | 3 | 4 | 5 |
| 32. Art Education can help you to get good grades in MCE without struggling. | 32 | 1 | 2 | 3 | 4 | 5 |
| 33. Teachers, principals and parents are very interested in art at school. | 33 | 1 | 2 | 3 | 4 | 5 |
| 34. Art Education is a practical subject which is as important as living skills, science, mathematics and commerce in the school curriculum. | 34 | 1 | 2 | 3 | 4 | 5 |
| 35. Art Education is very closely related to living skills and invention. | 35 | 1 | 2 | 3 | 4 | 5 |
| 36. The content of Art Education in the present curriculum is quite good enough. | 36 | 1 | 2 | 3 | 4 | 5 |
| 37. Art, Craft, Design and Art Appreciation should be identified as major topics in Art Education in MCE. | 37 | 1 | 2 | 3 | 4 | 5 |
| 38. The term Arts/Art Education 'Pendidikan Seni' at secondary school should be replaced with Art and Design Education. | 38 | 1 | 2 | 3 | 4 | 5 |

*How far do you agree or disagree with these statements below.
Please circle your answer.*

sample: 1 2 **3** 4 5

1 = Strongly Agree
2 = Agree
3 = Neutral
4 = Disagree
5 = Strongly Disagree

SECTION D: THE ROLE OF ART IN GENERAL

- | | | | | | | |
|---------------------------------------------------------------------------------------------------------------------------|----|---|---|---|---|---|
| 39. Drawing, pictures, photos and symbols play an important role in print and electronic media. | 39 | 1 | 2 | 3 | 4 | 5 |
| 40. The elements of art on the TV screen make TV programmes more alive and interesting. | 40 | 1 | 2 | 3 | 4 | 5 |
| 41. Art is important in advertising. | 41 | 1 | 2 | 3 | 4 | 5 |
| 42. Interior decoration, the landscape, clothing, furniture and packaging are elements of art. | 42 | 1 | 2 | 3 | 4 | 5 |
| 43. Comics, movies and drama make you memorise and understand the story more effectively than through linguistics. | 43 | 1 | 2 | 3 | 4 | 5 |
| 44. Pictures, drawings, symbols and diagrams help you understand lessons more quickly and easily than reading. | 44 | 1 | 2 | 3 | 4 | 5 |
| 45. Visual Material is remembered much more efficiently than written material. | 45 | 1 | 2 | 3 | 4 | 5 |
| 46. Art is a visual language which is important in communication. | 46 | 1 | 2 | 3 | 4 | 5 |
| 47. Malaysian cars; Proton Wira, Satria and Perdana were produced through the combination of art, science and technology. | 47 | 1 | 2 | 3 | 4 | 5 |
| 48. Art is an important element in producing industrial and manufacturing | 48 | 1 | 2 | 3 | 4 | 5 |
| 49. Art can contribute to the development of cultural, heritage and tourism. | 49 | 1 | 2 | 3 | 4 | 5 |
| 50. art can make you aware of the environment and nature. | 50 | 1 | 2 | 3 | 4 | 5 |
| 51. The exploration and the investigation of the beauty of the earth and the planets is a part of art and science. | 51 | 1 | 2 | 3 | 4 | 5 |

SECTION E. THE VALUE OF ART IN EDUCATION

- | | | | | | | |
|------------------------------------------------------------------------------------------------------------------------------------|----|---|---|---|---|---|
| 52. Learning art can raise your perception and sensitivity to aesthetic values. | 52 | 1 | 2 | 3 | 4 | 5 |
| 53. The process of doing art work can develop your thinking skills and invention | 53 | 1 | 2 | 3 | 4 | 5 |
| 54. Art work can express your emotion and feeling. | 54 | 1 | 2 | 3 | 4 | 5 |
| 55. The knowledge of aesthetic values can be applied in everyday life | 55 | 1 | 2 | 3 | 4 | 5 |
| 56. Learning art can make you sensitive the environment and nature and enable you to improve it. | 56 | 1 | 2 | 3 | 4 | 5 |
| 57. Understanding art can make you sensitive to the beauty of nature. | 57 | 1 | 2 | 3 | 4 | 5 |
| 58. Learning art can help you understand and appreciate art work as a contribution to the culture, heritage and national identity. | 58 | 1 | 2 | 3 | 4 | 5 |
| 59. Art Education can contribute to the development of individuals who are creative and imaginative. | 59 | 1 | 2 | 3 | 4 | 5 |
| 60. Art Education can raise your appreciation of our common culture and heritage in a multicultural society. | 60 | 1 | 2 | 3 | 4 | 5 |
| 61. Art Education can contribute to the development of individuals who have a sense of pride and love of their nation. | 61 | 1 | 2 | 3 | 4 | 5 |
| 62. Art Education can contribute to the development of generation for the Malaysian Vision 2020. | 62 | 1 | 2 | 3 | 4 | 5 |

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SPSS for MS WINDOWS

RESP/NUM [] R T C

1 STATUS	26 FORMAL	51 EXPLORE
2 RACE	27 INCLINE	52 PERFECT
3 GENDER	28 ENJOY	53 INVENTION
4 RELIGION	29 SHOULD	54 EMOTION
5 LOCAT	30 LCA	55 APPLIED
6 DECIDE	31 MCE	56 NATURE
7 ATTITUD	32 STRUG	57 IMPROVE
8 LIKE	33 PRINCIPA	58 IDENTITY
9 TAKING	34 MATH	59 CREATIVE
10 WHERE	35 RELATED	60 MULTICUL
11 MATERIAL	36 CONTENT	61 PRIDE
12 EQUIP	37 TOPICS	62 VISION
13 QUALITY	38 TERM	
14 FACTOR	39 MAJOR	
15 PARENT	40 MEDIA	
16 GRADE	41 ADVERT	
17 OWN	42 INTERIOR	
18 MEDIA	43 EFFECTI	
19 HARDWO	44 EASILY	
20 STYLE	45 REMEMBER	
21 STRATEG	46 COMMUNII	
22 ASK	47 CAR	
23 PLAN	48 MANUFAC	
24 PAINTER	49 TOURISM	
25 WASY	50 NATURE	

Questions for interview (1995) 'Student Choice of Art Education for MCE'

APPENDIX III

A SET OF COPIES OF THE INTERVIEW QUESTIONS

QUESTIONS TO STUDENTS

- Do you hold any positions of responsibility in the school?
- Do you like art ? Why/ Why not?
- To what extent did you choose this subject for MCE?
- What grade did you get in Art in the LSA examination?
- Have you completed any art projects in school or anywhere else?
- How relevant do you think art is to your education generally and your future career?
- Do your art teachers tell you about art professions?
- What professions are you familiar with?
- What is the attitude of your art teachers in the classroom?
- What is the attitude of your other teachers towards this subject?
- How do you feel about the quality of art teaching?
- What is your impression of (the facilities in) the art room?
- Do you feel comfortable with art as a school subject , if so why?
- Do you feel uncomfortable with this subject, if so why?
- What is the attitude of your parents to this subject?
- Which topic do you like most in art?
- What activities do you enjoy in art?
- Do you think that art gives you the opportunity to express yourself?
- Do you think that all students should study art in school?
- How do you feel about art equipment in the classroom?
- Do you know what people say about art in school?
- What do you think the status of Art Education in school is?
- How do you rate art in comparison to other subjects?
- Do you know how many students are taking this subject in MCE this year?
- Does your teacher tell you about available courses and careers in art?
- How does your choice of Art Education in MCE relate to your education generally and your future career?
- What are your career plans?
- Which media exposed you to art?
- Have you visited any art institutions in Malaysia?
- What did you learn from your visits?
- Have you visited any art galleries in Malaysia?
- Can you tell me some careers in art?
- Do you know the name of the famous Art School in Malaysia?

QUESTIONS TO ART TEACHERS

- Are you a college/university graduate?
- What is your specialization?
- How long have you been teaching art in school?
- Do you really like teaching art?
- Is the art equipment in your school suitable for teaching the subject?
- What is the attitude of your head teacher toward this subject?
- What is the attitude of your art students in the classroom?
- How relevant do you think art is to your students' education generally and their future careers?
- What factors do you think influence student choice of art education for MCE?
- What techniques do you use in painting?
- How do you prepare students for examinations?
- Do you encourage your students to take art in MCE?
- Do your students participate in art activities in school?
- Do you know what people say about art in school?
- To what extent do you believe in art?
- What do you think the status of Art Education in school is?
- How do you rate art in comparison to other subjects?
- Do you know how many students are taking this subject in MCE this year?
- Do you tell your students about available courses and careers in art?
- What are the official indicators of satisfaction and success in art education in this school?
- What teaching methods and approaches do you use? Why?
- Do you hold any administrative position in the school?
- Do you have high esteem among the staff as a whole?
- How often do you meet with your counterparts in other schools? When?
- Have you ever visited art departments in other schools?
- What art projects have you implemented in the school?
- How are projects introduced and undertaken?
- In what ways do you publicise art in your school?
- Do you know what the Ministry of Ed. has done in recent years to encourage art in school?
- Would you say that you have a very strong link either with the world of education or with the world of art?
- What is your function in relation to your pupils?
- What is the function of art in the educational process?
- What do you believe is the value of art in education, our culture and heritage, students' future careers and the industrial world?

QUESTIONS TO PRINCIPALS

- What is your opinion of art in the school curriculum?
- Do you encourage pupils to take art in the MCE?
- How important is this subject in the school curriculum?
- To what extent do you believe in art?
- What do you believe is the value of art in education, our culture and heritage, students' future careers and the industrial world?
- How do you rate art compared with other subjects in the curriculum?
- How do you use art to decorate your school?
- Is the art equipment in your school suitable for teaching the subject?
- What is the attitude of your art teacher toward this subject?
- How relevant do you think art is to your students education generally and their future careers?
- What is the attitude of your art students in the classroom?
- What factors do you think influence students' choice of art education for MCE?
- What do you think is the standard (status) of art in the school curriculum?
- How do you rate the skill of your art teachers?
- How important are facilities for art compared with other subjects in your school?
- How many classroom do you have?
- How many art rooms do you have?
- How many teachers are there in your school?
- How many art teachers are there?
- Do you have problems in recruiting art teachers?
- How many students have taken MCE in the last five years in this school?
- How many students have taken Art in MCE in last five years in this school?
- How often does the art inspector visit your school?
- What are the major problems of teaching art in your school?

QUESTIONS TO ART INSPECTORS/CHIEF INSPECTOR OF EDUCATION

What do you think is the standard (status) of art in the school curriculum?
How do you rate the skill of art teachers?
What do you think about art facilities in schools?
How many teachers are there in your state?
How many art teachers are there in your state?
Do you have problems in recruiting art teachers?
How many students have taken MCE in last five years in this state ?
How many students have taken Art in MCE in last five years in this state?
What is your opinion about the attitude of art teachers and school principals?
towards this subject?
How many times do you visit each school in a year?
What do you think about the curriculum content of art education in secondary schools?

Questionnaire

How many secondary schools are there in the state?
How many secondary schools offered art?
How many secondary school teachers are there in the state?
How many art teachers are there in all the secondary schools in the state?
How many secondary school students are there in the state?
How many pupils are taking art for MCE in the state?
How many pupils have taken art in each secondary school in the state for MCE?
To what level is art compulsory in your secondary schools?
How many hours per week are timetable for pupils studying art for the MCE
What art administrators do you have in the state department?
What type of art teachers are teaching art in secondary schools?
What are the current responsibilities of the art division in the Ministry of Education?
What do you believe is the value of art in education, our culture and heritage, students' future careers and the industrial world?

QUESTIONS TO CURRICULUM PLANNERS

- What is your position in your department?
- How many times has the art curriculum been revised in the last ten years?
- What methods are used to revise the art curriculum?
- Which panels were invited to be involved in the curriculum revision?
- What are the references for revision of the art curriculum?
- How do schools get the materials for art classes?
- What is your opinion about curriculum content of art education?
- Do you think that the content is interesting?
- What is the philosophy of art education in Malaysian Education ?
- What are the aims of the art curriculum?
- How do you implement the curriculum?
- How do you ensure that the aims will be achieved?
- What evaluation procedures do you use to measure the achievement of the objectives of the art curriculum in school?
- How do you work with the School Division, the Education Syndicate, the Teacher Training Division, Art Inspectors, Principals and teachers to make sure you will succeed in implementing the art curriculum?
- How do you rate the importance of art compared with other subjects in this Curriculum Development Centre?
- What have been the general problems in implementing the art curriculum in secondary schools in Malaysia in the last five years?
- What is the status of art education in the school curriculum?
- What factors do you think influence students' choice of art education for MCE?
- What is the role of art education in Malaysian Philosophy of Education and Malaysian Vision 2020?
- How do you relate Art with industrial world?
- What do you think is the future of art education in Malaysia?
- What do you think is the relevance of art education in future education policy and students' future careers in Malaysia?
- What do you believe is the value of art in education, our culture and heritage, students' future careers and the industrial world?

QUESTIONS TO POLICY MAKERS

- What do you believe is the value of art in education, our culture and heritage, students' future careers and the industrial world?
- What are your plans for promoting art in school and higher education in Malaysia?

Questions for interview 1996

'Student Choice of Art Education for MCE

The aims of the investigation

- To identify students' and professionals' (*teachers, principals, art lecturers, curriculum planners, administrators, artists and designers*) views on the value of art in education and career prospects in art and design

Questions:

- Do you think that Art Education is important in the school curriculum? If so, why?
- What do you think about the role of Art Education in the school curriculum?
- **What do you think about the value of art in education?**
- Do you think that learning art can raise your perception of and sensitivity to aesthetic values? If so, how?
- Do you think that the process of doing art work can develop your thinking skills and invention? If so, how?
- Do you think that doing art work can express your emotion and feelings? If so, how?
- Do you think that learning art can improve your creativity and imagination? If so, how?
- Do you think that the knowledge of aesthetic values can be applied in everyday life? If so, how?
- Do you think that learning art can make you more sensitive to the beauty of nature? If so, how?
- Do you think that learning art can make you appreciate the environment and enable you to improve it? If so, how?
- Do you think that learning art can make you appreciate your cultural heritage? If so, how?
- Do you think that understanding and studying art can increase belief in the god who created mankind and the universe? If so, how?
- Do you think that Art Education can contribute to the development of individuals who are creative and imaginative? If so, how?
- Do you think that Art Education can raise our appreciation of our common culture and heritage in a multicultural society? If so, how?
- Do you think that Art Education can contribute to the development of individuals who have a sense of pride and love of their nation? If so, how?
- Do you think that Art Education can contribute to the development of a generation for the Malaysian Vision 2020? If so, how?
- Do you think that art and design can contribute to achieve the Vision 2020? If so how

Careers in art & design

- What kind of career prospects or jobs in your field could you identify in Malaysia?
- What are the agencies which offered these job?
- How does this job information reach your students in order for them to get it?
- Do you think that this information about careers prospects in art and design reaches secondary school students? If so, how?
- Do you think that art and design has a prospect in Malaysia?

APPENDIX IV IMPLEMENTING SURVEY AND OBSERVATION 1995

SCHEDULE FOR INTERVIEWS AND OBSERVATION

SITA Students intending to take art in the SPM.	SNTA Students not taking art for the SPM.
STA Students currently taking art in the SPM.	SHTA Students who have taken art in the SPM

THE LIST OF ORGANIZATIONS WHICH WILL BE INVOLVED IN INTERVIEWS AND OBSERVATION

Organization	Status/ Department	Date/Time 1995	Respondants	Observation
1 RAJA LUMU Klang Sec. School	Co-educational	2 AUGUST Morning (Wed)	SITA (5 Students) STA (5 S) SNTA (5 S)	1 Class (Form4)
		3 AUGUST Morning (Thur)	Art Teachers Teachers Principal	
2 SECTION 16 Shah Alam Sec. School	Co-educational	7 AUGUST Morning (Mon)	SITA (5 S) STA (5 S) SNTA (5 S)	1 Class (Form 4)
		8 AUGUST Morning (Tues)	Art Teachers Teachers Principal	
3 PEREMPUAN KAPAR Klang Sec. School	Girls	10 AUGUST Morning (Thur)	SITA (5 S) STA (5 S) SNTA (5 S)	1 class (Form4)
		11 AUGUST Morning (Fri)	Art Teachers Teachers Principal	
4 TENGKU IDRIS Klang Sec. School	Boys	15 AUGUST Morning (Tues)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Principal	
5 SMV SECTION 17 Sec. School	Special School	16 AUGUST Morning (Wed)	Art Teachers Teachers Principal	2 classes (Form 4)
6 ART CENTRE USM Minden Penang	Fine Art/Graphic/ Photography	21 AUGUST 10.00am (Mon)	Art Teachers Lecturers Art Director	
7 Curriculum Development Centre (CDC) Ministry of Ed	Art & Recreation/ Vocational	23 AUGUST & 24 AUGUST 9.30 am (Wed/Thur)	Curriculum Planners & Policy Makers	

SCHEDULE FOR INTERVIEWS 1995 AND OBSERVATIONS

SITA	Students intending to take art in the SPM.	SNTA	Students not taking art for the SPM.
STA	Students currently taking art in the SPM.	SHTA	Students who have taken art in the SPM

Organization	Status/ Department	Date/Time 1995	Respondants	Observation
10. Examination Syndicate Ministry of Ed.	Policy and Research	25 AUGUST 9.30 am (Fri)	Educational Officers	
11 LA SALLE Klang Sec. School Shah Alam	Co-Educational	29 AUGUST Morning (Tue)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	
12 KELANA JAYA Sec. School Petaling Jaya	Co-Educational	1 SEPTEMBER Morning (Fri)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	
13 DATO HAMZAH Sec. School Klang	Boys	4 SEPTEMBER Morning (Mon)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	
14 CONVENT Sec. School Klang	Girls	5 SEPTEMBER Morning (Tue)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	1 class (Form 4)
15 SUBANG JAYA Sec. School Petaling Jaya	Co-Educational	6 SEPTEMBER Morning (Wed)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	
16. SECTION 18 Sec. School Shah Alam	Co-Educational	7 SEPTEMBER Morning (Thu)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	1 class (Form 4)

SITA	Students intending to take art in the SPM.	SNTA	Students not taking art for the SPM.
STA	Students currently taking art in the SPM.	SHTA	Students who have taken art in the SPM

Organization	Status/ Department	Date/Time 1995	Respondants	Observation
16. PROJECT SECTION 11 Sec. School Shah Alam	Co-Educational (Sport)	8 SEPTEMBER Morning (Fri)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	I class (Form 4)
17. SULTAN SALAHUD DIN Sec. School Shah Alam	Co-Educational	11 SEPTEMBER Morning (Mon)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	
18. RAJA ZARINA Sec. School Klang	Girls	12 SEPTEMBER Morning (Tue)	SITA (5 S) STA (5 S) SNTA (5 S) Art Teachers Teachers Principal	
19 INSTITUTE PERGURUAN SULTAN IDRIS (IPSI) Tanjung Malim	Art Education	13 SEPTEMBER 9.30am (Wed)	Teacher trainees Lecturers Principal	
20 MPIK Cheras Bandar T. Razak	Art Education	14 SEPTEMBER 9.30am (Thur)	Teacher trainees Lecturers Principal	
21 State of Education Selangor Shah Alam	Art Education	14 SEPTEMBER 2.30pm (Thur)	Art Inspectors Art Director Art Coordinator	
22 Teacher Education & Training Division Ministry of Ed	Art Education Art Education	15 SEPTEMBER 9.30am (Fri)	Art Director Art Coordinator	
23 ITM	School of Art and Design	16 SEPTEMBER 9.30am (Sat)	Students/Lecturers	

17 - 28 September 1995 : Private Institutions (Art & Design)

MATERIALS

The documents and statistics which hope to collect from Ministry of Education

SECONDARY SCHOOLS, STAFF AND STUDENTS' STATISTICS (1990 - 1994)

- Number of Secondary Schools in Malaysia
- Number of Secondary Schools that offered Art Education in SPM
- Number of Secondary School Teachers
- Number of Art Teachers in Secondary Schools
- Number of Students in Secondary Schools
- Number of Students who offered Art in SRP, SPM and STPM
- Number of Art Teachers who attended in- service Training

TRAINING COURSES FOR SECONDARY SCHOOLS ART TEACHERS (1990 - 1994).

- Number of Courses in Teacher Training Colleges for Secondary School
- Number of Courses in Teacher Training Colleges for Art Education in Secondary School
- Number of Trainee Teachers in Teacher Training Colleges for Secondary School
- Number of Trainee Teachers in Teacher Training Colleges for Art Education in secondary school

TRAINING BACKGROUND OF TEACHERS WHO TEACH ART EDUCATION IN SECONDARY SCHOOLS

- Art Specialists
- Interested Teachers
- Non Art Specialist Teachers
- Others

TRAINING BACKGROUND OF ART ADMINISTRATORS IN THE MINISTRY OF EDUCATION

- Art Inspectors
- Art Directors
- Exhibition and Recreation Organizers
- Others

SYLLABUS, EXAMINATIONS & EVALUATION

- Syllabus of Art Education in KBSM for SRP, SPM & STPM
- List of Examination Questions of Art Education for SPM in the last five years
- Status of Art Education in SPM and School Curriculum (Core/Non Core/Elective)

ANY ARTICLES, CONFERENCE PAPERS , JOURNALS, TEACHERS HANDBOOKS, THESES, PROJECTS , DOCUMENTATION PROJECTS, COURSE MAPS, TABLES, APPENDICES ETC...
(A copy of articles related to the topics below or films/videos)

- Malaysian Educational Policy and Future Planning
- Philosophy of Malaysian Education
- The Role of Education in Malaysian Vision 2020
- Art Education in the School Curriculum.
- Career Education, Guidance and Counseling for Secondary Schools
- Aims and Objectives of Art Education in Secondary School
- Student Choice of Art and Design Courses in Teacher Training Colleges and Higher Institutions in Malaysia
- Issues arising from implementing Art Education in Malaysia
- General issues in art teaching in Secondary Schools in Malaysia
- The role of the Art Inspector in promoting Art Education in Schools
- New Assessment Systems in Art Education in KBSM
- Works of Art, Art Projects and Art Processes revealed by Art Teachers and Art Students in Secondary Schools, Teacher Training Colleges and other Higher Institutions in Malaysia.
- Facilities and materials available in art departments in Secondary Schools
- Teaching Methods used by Art Teachers in Secondary Schools
- Projects undertaken by Art Students in Schools and the Community

INTERVIEWS AND OBSERVATIONS

THE LIST OF ORGANIZATIONS WHICH WILL BE INVOLVED IN INTERVIEWS. (SEPTEMBER 1995)

The interview itself will be base around a questionnaire and open ended questions.

1. Curriculum Planners (Art Education & Vocational Department)
Curriculum Development Centre, Ministry of Education ,
Persiaran Duta, 50480 Kuala Lumpur
2. Art Directors/Coordinator of Art Education
Schools Division/Teacher Education and Training Division
Ministry Education of Malaysia
3. Art lecturers and teacher trainees
Specialist Teacher Training College (MPIK)
and Institut Perguruan Sultan Idris (IPSI) in September 1995
4. Art Inspectors
Ministry of Education (Selangor)
5. Lembaga Peperiksaan (Examination Syndicate),
Ministry of Education Malaysia, Jalan Duta, 50605 K. Lumpur.
6. Art lecturers and teacher trainees
School of Art & Design, ITM, Shah Alam, Selangor
7. Art lecturers and teachers
Art Centre, University Sains Malaysia, P. Pinang
8. Art lecturers and trainees
Faculty of Education, University of Malaya, Petaling Jaya
9. Art lecturers and students
Private institutions in K. Lumpur

THE LIST OF SECONDARY SCHOOLS WHICH WILL BE INVOLVED IN INTERVIEWS AND OBSERVATION (AUGUST 1995).

- Interviews with secondary school students taking and intending to take art in SPM .
- Interviews with secondary school students not taking art in SPM .
- Interviews with teachers and principals.
- Observation of students' attitude to learning art in the classroom.
- The interview itself will be base around a questionnaire and opened questions.

1 Schools involved in the interviews & observations.

1 August 1995 - 30 August 1995 (First part of the project)

- 1 Raja Lumu Secondary School, Klang, Selangor (Pilot study/pre-testing)
- 2 Raja Zarina Secondary School, Klang, Selangor (Pilot study/pre-testing)
- 3 Section 16 Secondary School, Klang Selangor
- 4 Tengku Idris Secondary School, Kapar, Selangor
- 5 Sultan Salahuddin Abdul Aziz Shah, Shah Alam, Selangor
- 6 Project Section 11 Secondary School, Shah Alam, Selangor
- 7 Kelana Jaya Secondary School, Petaling Jaya Selangor
- 8 Subang Jaya Secondary School, Subang Jaya, Selangor
- 9 SMV Section 17, Shah Alam, Selangor
- 10 Dato Hamzah Secondary School, Pelabuhan Klang, Selangor
- 11 Convent Secondary School, Klang Selangor
- 12 Perempuan Kapar Secondary School, Kapar, Selangor
- 13 La Salle Secondary School, Shah Alam , Selangor
- 14 Section 18 Secondary School, Shah Alam, Selangor

(Number of respondents which will be involved in interviews (each school))

- | | | |
|---|-----------------------------------------------------|----|
| a | Principal | 1 |
| b | Art Coordinator | 1 |
| c | Art Teachers | 2 |
| d | Teachers | 2 |
| e | Student taking and intending to take art in the SPM | 10 |
| f | Students not taking art in the SPM | 5 |

2 **Secondary schools involved in the interviews & observations in the second part of the project in July-September 1996)**

Kuala Lumpur, Klang and rural area.

SCHOOL :	SULTAN SALAHUDDIN	Secondary School	KOD :	17
ADDRESS :	SHAH ALAM	Selangor	DATE :	28.8.1995

ITEM		YEAR	TOTAL
1. Number of	Classrooms	1995	
		1994	
2. Number of	Art Rooms	1995	
		1994	
3. Number of	Teachers	1995	
		1994	
4. Number of	Art Teachers (Art Option)	1995	
		1994	
5. Number of	Students have taken SPM	1995	
		1994	
		1993	
		1992	
		1991	
6. Number of	Students have taken Art in SPM	1995	
		1994	
		1993	
		1992	
		1991	
7 How often does	the Art Inspector visit your school?	1995	
		1994	
		1993	

DE MONTFORT UNIVERSITY

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De Montfort University, The Gateway, Leicester LE1 9BH, U. K. Tel: 0116-2555142 Fax: 0116-2577199

STUDENT CHOICE OF ART EDUCATION IN MALAYSIAN SECONDARY SCHOOLS (1995-1997).

(Part 3 1997: Good Practice in Art Education)

SCHEDULE FOR CASE STUDIES

24.3.97	MONDAY	SM Perempuan Kapar, Selangor
25.3.97	TUESDAY	-
26.3.97	WEDNESDAY	SM Raja Zarina, P. Klang, Selangor
27.3.97	THURSDAY	SM Sri Aman, PJ. Kuala Lumpur
28.3.97	FRIDAY	
29.3.97	SATURDAY	-
30.3.97	SUNDAY	-
31.3.97	MONDAY	SM King Edward VII, Taiping, Perak
1.4.97	TUESDAY	SM Raja Permaisuri Bainon, Ipoh, Perak
2.4.97	WEDNESDAY	-
3.4.97	THURSDAY	SMVPK Sect. 17, Shah Alam, Selangor
4.4.97	FRIDAY	SMVPK Sect. 17 Shah Alam, Selangor
5.4.97	SATURDAY	-
6.4.97	SUNDAY	-
7.4.97	MONDAY	SM Convent, Klang, Selangor
8.4.97	TUESDAY	SM Tun Tuah, Bacang, Melaka
9.4.97	WEDNESDAY	-
10.4.97	THURSDAY	Penang Free School, Penang

Address/telephone

SM Perempuan Kapar, 42200 Kapar Selangor (03-3506565)
 SM Raja Zarina, 42000 Pelabuhan Klang, Selangor (03-3688031)
 SM Sri Aman, Jalan 14/49, 46100 Petaling Jaya Selangor
 SM King Edward VII, Jalan Muzium Hulu, 34000 Taiping, Perak
 SM Raja Permaisuri Bainon, 30020 Ipoh, Perak (tel: 05-5267522)
 SM Vokasional Pendidikan Khas, Sek. 17, 41000 Shah Alam
 SM Convent, Jalan Tengku Kelana, 41000 Kelang, Sel. (03-3312596)
 SM Tun Tuah, Kampong 8, Bacang, 75200 Melaka (06-3355945)
 Penang Free School, Penang (05-2815814)

CASE STUDIES 1997

STUDENT CHOICE OF ART EDUCATION IN MALAYSIAN SECONDARY SCHOOLS.

(Mustafa Ghazali, DMU)

INTERVIEW

APPENDIX A (GENERAL INFORMATION)

- Name of school:

- Address:

- School Location: _____ Town _____ Rural _____
- Stream: (Art/Science/Vocational)

- Name of Principal:

- Name of art teacher:

- Total number of students taking SPM
1997,1996,1995,1994,1993

- Total number of students taking art in SPM
1997,1996,1995,1994,1993

APPENDIX B (PRINCIPAL'S VIEWS ON ART EDUCATION AND ITS IMPLEMENTATION IN SCHOOL)

- Name of principal:

- Academic qualifications (year & specialization):

- Teaching experience:

-
- Teaching service:
 - Have you been exposed to art & design? If so, how?
 - Do you think that art has a value in education? If so, how?
 - Do you think that your students have used the value of art in their everyday life? If so, how?
 - Do you support the implementation of art at school? If so, how?
 - How many students proceed with further education in art at higher institutions and get a job in art and design? Have you followed this and note down the information as a document for your school?
 - From your point of view what is the good practice which enables art to succeed and be appreciated at school?
 - What are the factors which enable good practice to exist in art education at your school?
 - Other comments
-

APPENDIX C (ART TEACHERS'S VIEWS ON ART EDUCATION AND ITS IMPLEMENTATION IN THE SCHOOL CURRICULUM)

PART 1 (EDUCATION BACKGROUND & EXPERIENCE)

- Teacher's name:
 - Academic qualifications (year & specialization):
 - Art Teaching experience:
 - Teaching service:
-

- Awards which have been received in education?

- Awards which have been received in art and design?

- The name of art exhibitions in which the school has participated

- Have you attended in service courses in art teaching techniques? Please clarify,

- Have you attended art education seminars and symposiums in Malaysia or abroad? Please clarify.

- Which are the posts that you have had experience of in art education in schools, state or national level?

- Do you have experience in arranging/promoting art activities like art competitions, demonstrations or other? Please clarify:-

- Have you had an abroad experience in art education? (please clarify)

PART 2 (TEACHING AND IMPLEMENTING ART ACTIVITIES AT SCHOOL)

- Do you think that your experience in PART 1 helped your art teaching at school? If so, how?

- Do you think that your experience in PART 1 helped you in organizing art activities at school? If so, how?

- What are the techniques which you think are most effective in teaching and learning art at school?

- Have you referred 100% to the syllabus and teacher's handbook in teaching art or have you referred to your own creativity and knowledge in teaching? Please clarify

- What do you think about the present art curriculum and its implementation?

-
- Have you taken your students to visit art galleries and museums? If so, how did these visits educate them in art?
-
- How good is the art infrastructure (studio, classroom, gallery etc.) and the art materials in this school?
-
- How do you manage the art materials? What are your alternatives if the infrastructure and materials become a problem in teaching and learning?
-
- Are you satisfied with art funding at this school? If so, why?
-
- How do you manage and use the art funding during the year?
-
- How is the students' artwork appreciated at this school?
-
- Do your students participate in art competitions and exhibitions out side school? If so what are the competitions/exhibitions and what are the results?
-
- How have you appreciated your local traditional craft in art teaching and activities?
-
- How have you exposed students to career prospects and future education in art and design at your school?
-
- How do you succeed in exposing the importance of and interest in art to students, principals and other teachers at your school?
-
- Why do you encourage students to taking art in SPM?
-
- What do you understand about the importance/value of art in education?
-
- How do you apply the knowledge of aesthetic values in your everyday life?
-
- Do you think that your students have applied the knowledge of aesthetic values to their everyday life? If so, how?
-

- Have your students been exposed to career prospects and future education in art and design? If so, how were they exposed?

- How many students proceed with further education in art at higher institutions and get a job in art and design? Have you followed this and noted down the information as a document for your school?

- In your view, what is the good practice which enables art to succeed and be appreciated at school?

- What are the factors which enable good practice to exist in art education at your school?

- Other comments

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